VOGUE



Summer Fashions Number CONDÉ NAST. *Publisher* *June 1, 1918 Price 25 Cents*



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Beauty and utility both commend it. Ask your dealer to supply you. If he cannot do so, write for price list and descriptive booklet today.

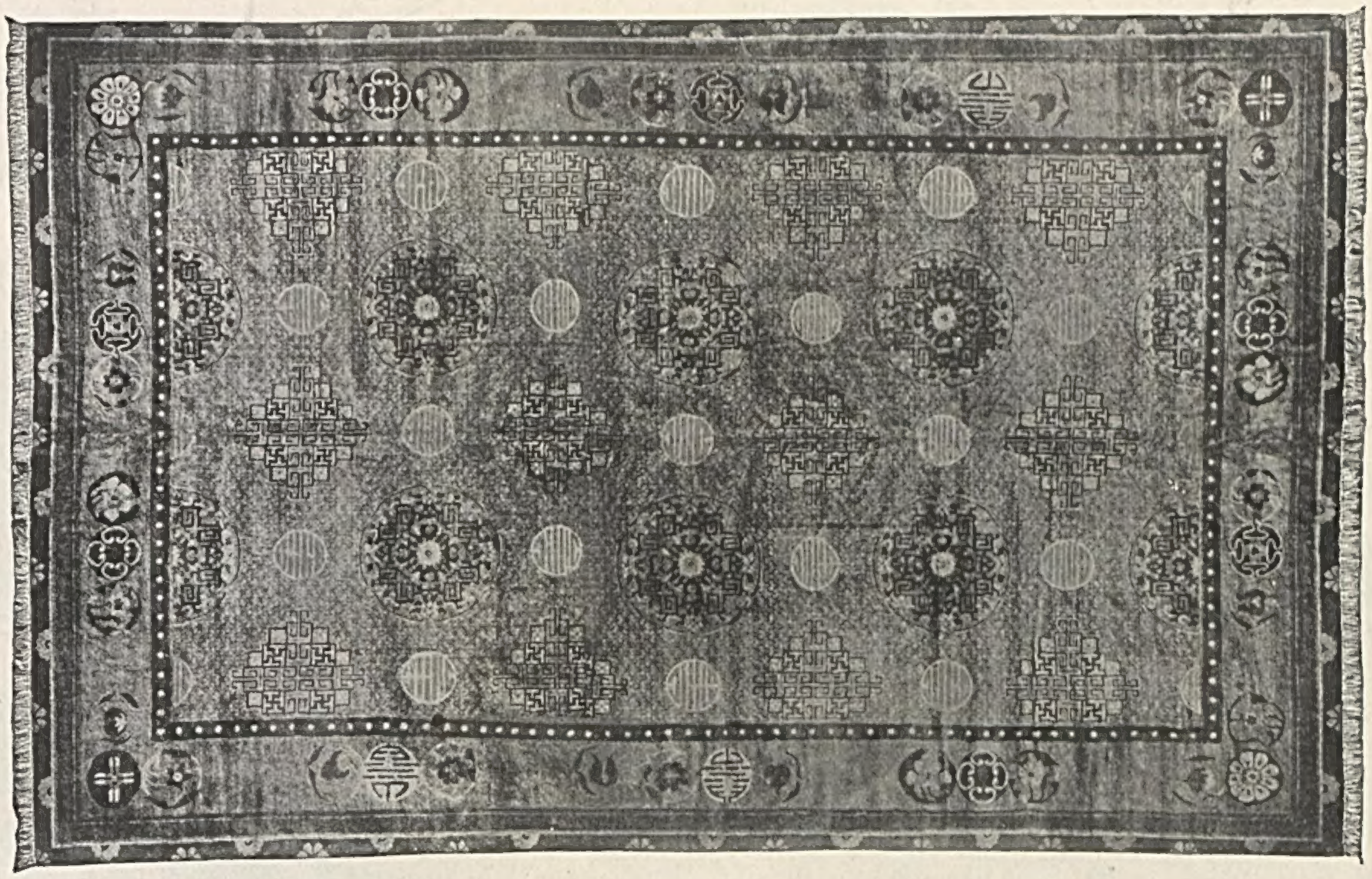
Women's Pure Thread Silk Luxite Stockings $1.00 up to $2.50. Other styles at 40c up. Men's Silk Faced 50c, and Pure Thread Silk 75c and $1.00. Other styles at 35c up. Children's 35c and up.

LUXITE TEXTILES, Inc., 641 Fowler Street, MILWAUKEE, WIS.

NEW YORK *Makers of High Grade Hosiery Since 1875* SAN FRANCISCO
CHICAGO Luxite Textiles of Canada, Limited, London, Ont. LIVERPOOL

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COLES PHILLIPS



The above illustration shows a reproduction of an unusual Chinese Rug of the Kien Lung period, produced upon our own looms in the East. Size 16 ft. x 12 ft. Price $835.

REPRODUCTIONS OF DESIGNS

Of Unusual Merit, Woven on Our Own Hand Looms in the Orient

The Rug illustrated above has a central ground woven in soft tones of imperial yellow closely covered with a small diaper pattern of the "dragon scale" design. The field of the Rug is interrupted by various motifs, the larger of which show a characteristic Chinese treatment of the fret. The small circular motifs appearing upon the central ground, as well as in the border, show arrangements of the Shou, a symbol of longevity. This symbol has many different forms, there being a plate in the South Kensington Museum in the design of which are shown one hundred treatments of the Shou. Porcelain blues and soft creamy white combine with the yellow ground to produce a most attractive color-scheme.

We specialize in reproducing Rugs of unusual designs and color effects. We also carry in stock, for immediate delivery, many of these fine examples of the better antique Persian and Chinese creations.

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Interior Decorators Floor Coverings and Fabrics Furniture Makers

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NEW MODELS

Sleeveless Sport Coats and Skirts

For Women and Misses

SEPARATE SKIRTS

Waist measure 24 to 34 in.
Lengths, 34 to 42 in.

2—**White Baronet Satin Skirt** overplaided in black; shirred at waist, inset pockets; belt with self-bound buttonholes. **16.50**

4—**Crepe de Chine Skirt,** in white, flesh or gray, shirred at waist, ornamented with wide fold, pointed triple flap pockets; wide two-piece belt. **15.75**

4A—Same model in white washable cotton voile. **9.75**

6—**Silk Poplin Skirt** in oyster white, gray, beige, black or navy; also in white washable satin; shirred at waist; pockets button trimmed; self belt. **12.75**

8—**Tucked White Cotton Gabardine Skirt;** shirred at waist; self belt, pearl buttons. **6.95**

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Anywhere in the United States

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Women's sizes 34 to 44—Misses' 14 to 20 years.

2—**Sleeveless Velveteen Sport Coat** (*made in our own workroom*) in black, navy, or brown; white satin collar; patch pockets; self sash belt and coat lined with white satin—also of *Baronet Satin,* in black, navy, American beauty, Copen or purple. **19.75**

4—**Sleeveless Wool Jersey Sport Coat** (*made in our own workroom*) in gold, rose, purple, green, Copen, black, navy or Pekin blue; roll collar, belt with self-covered buckle; sport pockets. **12.75**

6—**Sleeveless Silk Tricolette Sport Coat** (*made in our own workroom*) in gray, purple or gold, Tuxedo collar, patch pockets, self belt; coat lined with white satin. **19.75**

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This dainty voile in guimpe effect with tucked front and sash-belt comes in delicate flowered patterns, plaids or dots in various colors.

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Unusual Types That Are
Distinctively Bonwit Teller & Co.

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VIOLET—Handsmocked model of Devonshire cloth, pique collar, plaited back, pearl button garniture. Colors: Maize, marine blue, reseda, pink, white. Misses' sizes 14 to 20 *5.95*

CLOVER—Garden smock of Devonshire cloth, pique collar and cuffs, envelope pockets. Colors: Maize, marine blue, reseda, pink, white. Misses' sizes 14 to 20 *4.50*

DAISY—Belted smock of Devonshire cloth, hand cross stitching, pique collar. Colors: Maize, marine blue, reseda, pink and white. Misses' sizes 14 to 20 *5.95*

TULIP—Smock of Devonshire cloth, hand embroidered in Greek key design. Colors: Maize, marine blue, reseda, pink and white. Misses' sizes 14 to 20 *7.95*



PEONY



FERN



VIOLET CLOVER DAISY TULIP



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There's not a snap or button anywhere to open or come off—the envelope is open on each side from the dainty hem-stitched hem to the hip-line and allows a comfortable fullness.

Never was there a time when a superior quality of glove silk like Vanity Fair was so appreciated. With other fabrics patriotically taboo, and laundry prices prohibitive, we have no choice but silk, and Vanity Fair is the well-woven, carefully re-inforced glove silk that you just can't wear out!

Not only for the new Step-In Envelope, but for the Plus-4-Inch Vest, Sure-Lap Union, far famed Pettibockers, full-cut Knickers and other intimate articles of bewitching loveliness, Vanity Fair is the name you must remember. If your favorite shop doesn't have just what you want in Vanity Fair, ask them to send for it. Or if you prefer, send us $4 (don't forget to give your size) for the Step-In Envelope, and ask for prices of any other Vanity Fair Undersilks.

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Makers of Vanity Fair Undersilks and Silk Gloves

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A—Bathing Dress of black silk poplin, piped with white. Combination included **$8.00**
Rubber Cap **35c.**

B—Slip-over Bathing Dress of brown or black silk. Combination included **$18.75**
"Spring Garden" Cap of rubber **$6.00**

C—Long-waisted Bathing Dress of navy blue French wool jersey, with flounce of silk foulard. Combination included **$18.75**
Beach Cape **$29.00** Cap **5.50**

D—Bathing Dress of silk taffeta, trimmed with silk braid; in navy blue or black. Combination included **$14.75**
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E—Slip-over Bathing Dress of wool jersey, in navy or Copenhagen blue. Combination included. (Sizes for women and misses) **$11.75**
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B. Altman & Co.

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THIRTY-FOURTH AND THIRTY-FIFTH STREETS, NEW YORK
Mail order literature sent on request



BUTTERCUP—Evening and dinner dress approved by The Junior League of New York City; Georgette crepe over silk; flesh color, Copenhagen blue, or black. Sleeves extend to wrists. The extreme simplicity of this gown makes it charming. $32.50

SUNFLOWER—Frock of calico in an old fashioned design; yellow-and-black, blue-and-white, black-and-white; collar, cuffs and inset front of white organdie; fluted edges; black bow tie. $10.75



LARKSPUR—Morning frock of sheer white voile; collar, sleeves, pockets and girdle finished with fancy loop stitching in pink or blue; white pearl buttons. $16.50



ARBUTUS—A dainty little frock of batiste in rose, maize, or Copenhagen blue; the sash and deep yoke which is finely tucked are of white batiste. $9.75



MIMOSA—Dress of handkerchief linen; flounces and bodice finished with hemstitching; vestee and collar of white organdie trimmed with lace; pink, white or blue. $27.50

Women's War-Time FROCKS for a SUMMER'S DAY

John Wanamaker New York



DAHLIA—A new interpretation of the coat dress—in linen; white, rose or Copenhagen blue. One-piece and buttons all the way to hem; coat forms a graduated tunic. $15.75



JONQUIL—This frock looks like silk, though it is of cotton voile printed in foulard pattern; Navy blue-and-white, black-and-white; roll collar and cuffs of white satin. $19.50



IRIS—Frock of cool dimity; blue-and-white or black-and-white; collar, chemisette panels, cuffs and border of tunic are of white organdie joined with hemstitching. $19.50





DAISY—An unusually fine quality of imported gingham is in this frock; white, crossbarred with blue, green or red; inset pleated front, collar and cuffs of white linen. $18.75



SWEET PEA—Afternoon or informal dance frock of Georgette crepe over silk; turquoise, salmon pink or white; satin ribbon sash of contrasting color. $37.50



CORNFLOWER—Reversible cape of soft chiffon taffeta; navy blue combined with French rose, or grey with French rose. May be worn several ways. $32.50



JUNE ROSE—Frock of imported organdie; white, lavender or rose; ribbon sash of contrasting color; tiny bouquet caught in bow of sash. Painstakingly finished in every detail. $39.75

CLOVER—Morning frock of broken check voile—woven, not printed; white-and-blue or white-and-rose. Collar and cuffs of white linen. $17.75

For Girls of 14 to 20

DAINTY *and* PRACTICAL MODELS

John Wanamaker New York

POPPY—Straight lines are the distinguishing feature of this frock of voile in plain color; navy blue, tan or coral. Waistline is defined by velvet ribbon. $21.50



MARIGOLD—Morning frock of plaid voile—woven, not printed—white ground with plaid of rose, blue or peach; white organdie collar, cuffs and chemisette. $18.75



TULIP—Two-piece frock of ramie linen which may be worn as a suit; Copenhagen blue, brown or white; over-collar of contrasting color; pearl buttons. $20





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So that you may avail yourself of Vogue's fashion advice in your gowning problems—

So that you may examine the pattern and study color drawings of each design—

So that by eliminating mail delay you may receive your pattern in the shortest possible time.

When you get an unexpected invitation

Decline? Nonsense! A visit to the Vogue Pattern Room—a few minutes spent in studying color drawings of the new models—in reviewing the new sketches, the new color schemes, and the new materials—a telephone call to your dressmaker—and you are well on the way to a smart, certain-to-fit and effective creation.

Remember the Vogue Pattern Room

When you change your dressmaker

The best of dressmakers appreciates the efficiency of Vogue patterns—and even the most limited seamstress cannot go wrong in using them. Waste no time on a problematical result. Until your new dressmaker convinces you that she is a better designer than Vogue, insist on her using Vogue patterns. You will be sure of the fit and certain that the mode is not a waning one.

Remember the Vogue Pattern Room

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Dress distinction is, as you know, a matter of information rather than spending. Spending but little and always looking smart means, occasionally, genius—but nine times out of ten, the real secret is Vogue Patterns—simple to follow, and certain in the distinction of the result.

Remember the Vogue Pattern Room

Visit the Vogue Pattern Room—where Vogue is the hostess and you are the guest. There is no obligation to purchase—the establishment of these rooms is just another link in Vogue's service to you. Opposite are listed the Pattern Rooms and shops that sell Vogue patterns. All of them are quite ready to fill your mail-orders. But by calling you may avail yourself of Vogue's personal service.

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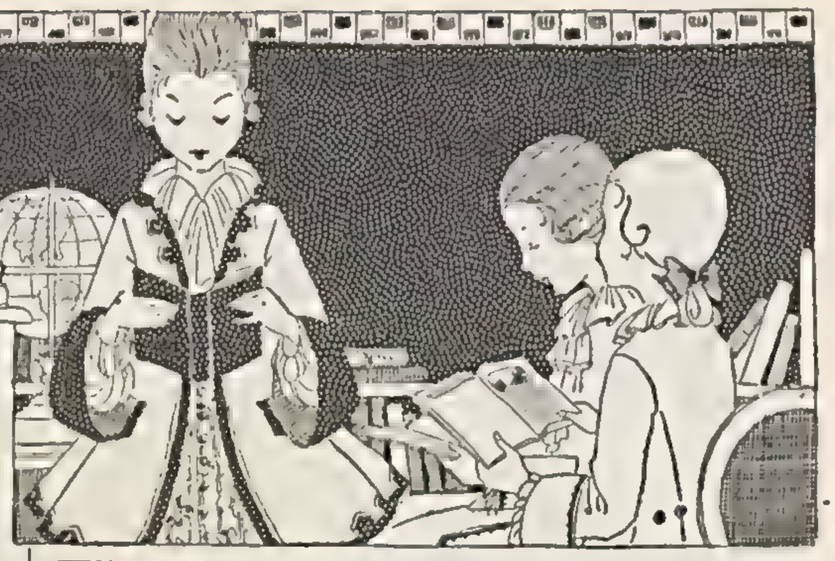
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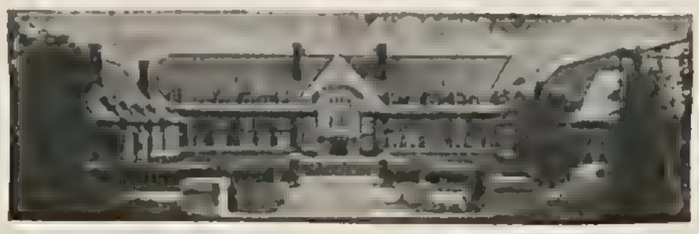
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For circular address

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BOYS' SCHOOLS

	PAGE		PAGE
Abbott	16g	Morgan Park	16h
Allen	17	Peddie	16g
Bellefonte	16h	Peirce	16
Bethlehem	16h	Repton Naval	16g
Blair	16g	Ridge	16h
Bordentown	16g	Rumsey Hall	16h
Brown	16g	St. John's (N. Y.)	16h
Cascadilla	16g	St. John's (Wisc.)	16g
Culver	17	St. Luke's	16h
Curtis	16h	Spiers	16h
Freehold	16g	Stamford	16h
George	16	Staunton	17
Horace Mann	16g	Stone	16g
Kingsley	16g	Todd	19
Kiskiminetas	16h	Tome	16h
Lake Forest	16h	Wenonah	16g
Massee	16g	Wentworth	16f
Missouri	17	Worcester	17

BOYS' CAMPS

Algonquin	19	Morrison	19
Champlain	19	Sebago-Wohelo	18
Idlewild	19	Sorosis Military Farm	19
Interlaken	19	Tosebo	19
Kinapik	19	Vega	19
Kineo	19	Wachusett	19
Minne-Wawa	18		

GIRLS' SCHOOLS

Abbot	16d	Lincoln	16e
Allen, Misses	16e	Linden Hall	16
Allentown (Cedar Crest)	16	Lindenwood College	16b
Ashley Hall	16e	McClintock	16d
Baldwin	16	MacDuffie	16e
Beard	16c	Maret	16b
Beechwood	16	Marshall	16
Bensonhurst	12	Martha Washington	16b
Birmingham	16	Mary Baldwin	16b
Bishopthorpe	16	Maryland College	16c
Brantwood Hall	14	Mary Lyon	15
Brenau	16c	Marymount	12
Burnham	16d	Mason	14
Campbell	16f	Mills	16
Cathedral	12	Milwaukee - Downer College	16e
Centenary Collegiate	16c	Monticello	16f
Chamberlayne	16d	Mount Vernon	16b
Chevy Chase	16b	National Park	16b
Colonial	16b	Oaksmere	13
Comstock	12	Ogontz	16
Cowles	16	Ossining	14
Crestalban	16e	Oxford College	16e
Darlington	16	Paul Institute	16b
Dickinson	16	Peirce	16
Dow's	12	Penn Hall	16
Drew	14	Pine Manor	16d
Ely	16f	Putnam Hall	14
Fairmont	16b	Rogers Hall	16d
Ferens	16c	Rydal	16
Ferry Hall	16f	St. Margaret	16f
French	14	St. Mary's Hall (N. J.)	16c
Garrison Forest	16c	St. Mary's (Minn.)	16e
George	16	St. Mary-of-the-Woods	16f
Girl's Collegiate	16f	Sayward	16
Girl's Latin	16c	Scudder	12
Glen Eden	14	School of the Four Seasons	16c
Guild & Evans	16d	Semple	12
Gunston Hall	16b	Shipley	16
Hall	16d	Springside	14
Harcum	16a	Sullins	16b
Hewlett	12	Tewksbury	14
Hillside	16f	Thenford	16e
Hollins College	16b	Virginia College	16b
Homestead	16b	Wallcourt	14
Hood College	16c	Walnut Lane	16
House-in-the-Pines	16d	Walnut Hill	16e
Howard	16d	Ward Belmont	16e
Howe & Marot	16f	Warrenton	16b
Immaculata	16b	Wheaton College	16d
Jacobi	14	Whittier	16e
Kent Place	16c	Wilkes-Barre	16
Kenwood-Loring	16f	Willard, Emma	14
Knox	12	Wolcott	16f
Lady Jane Gray	14	Woodland Park	16d
Lasell	16d	William Woods College	16b
L'Ecole Francaise	14		
Lenox Hall	16b		

GIRLS' CAMPS

Aloha	20	Mesacosa	20
Ancona	20	Mystic	20
Annung	20	Oahe	20
Beard	20	Pine Tree	20
Beau Rivage	20	Quanset	20
Cotuit	20	Rocky Mountain Dancing	20
Eggemoggin	20	Sandstone	20
Farwell	20	Sargent	20
Hanoum	20	Sebago-Wohelo	18
Howe & Marot	20	Tela-Wauket	20
Indian Look-Out	20	Tunckhanna	20
Keene Valley	20	White, Mrs. Norman	20
Ken-jocketee	20	Winneshewauka	20
Kineowatha	20	Winnahkee	20
Marie Laughton	20	Wynona	20

(Continued on page 14)

New York

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241 Central Park W.
New York City



The School



Central Park

VOGUE'S SCHOOL DIRECTORY



Every Tuesday afternoon Mrs. Merrill meets the entire school in the Blue Room and discusses current events and reads to them while their nimble fingers prepare comforts for our boys "over there."

In order that every student may have the fullest benefit of all departments at Oaksmere, a flat rate of $2,000 a year is charged. There are no extras. Descriptive booklet on request.

English at Oaksmere

ENGLISH composition, English and American Literature, Short Story and Dramatic Writing comprise the courses in this Department. These courses, in addition to cultivating body and voice control, give the pupil a broader grasp of literature and the Dramatic Arts than could otherwise be attained.

Oaksmere endeavors to provide a practical outlet for all school work. In keeping with this thought, the English Department edits a weekly paper, "The Oaksmirror."

As a connecting link between theory and practice, there is a course in Short Story Writing under Ann Watkins. This practical work has great cultural value and develops a fine editorial sense.

The Dramatic Department is under the direction of Mr. David Belasco and at intervals produces Farces and Dramas in the school's own playhouse. The class in Dramatic Writing under Miss Marion C. Gilbert has written an historic pageant that will be given Commencement Week on the picturesque Oaksmere shore front.

Oaksmere

Mrs. Merrill's School for Girls

THE 1918 Oaksmere pageant depicts religious, political, civil, humanitarian, and social freedom, and is the most pretentious production ever undertaken by the school.

All departments are working upon it, each girl taking three or more parts. The Music Department is composing the original themes under the direction of Mr. Robert Russell Bennett. The Voice Department is directing the chorus work under the supervision of Mr. Louis Simmons. The elementary coaching will be done by the Dramatic Department under the direction of Miss Marion C. Gilbert.

The Art Department is creating color schemes, program, and posters. The Historic and Aesthetic Dancing and the staging of the production is under the direction of Mr. Ottokar Bartik, Ballet Master of the Metropolitan Opera House. The costumes are being designed and drafted under the direction of Mr. P. Clement Brown of Paris and New York and are actually being made by the Household Arts Department. The final result will represent a period of work covering six months and shows an artistic finish and technique remarkable in girls so young.

Mamaroneck



on the Sound
New York

VOGUE'S SCHOOL DIRECTORY

New York



Glen Eden
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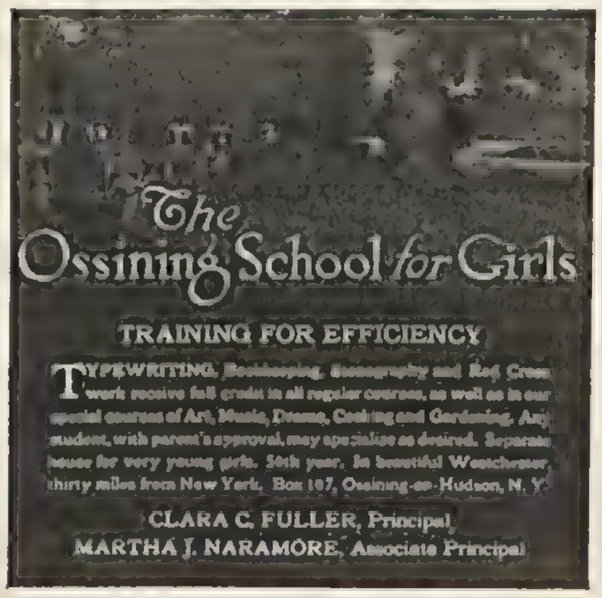
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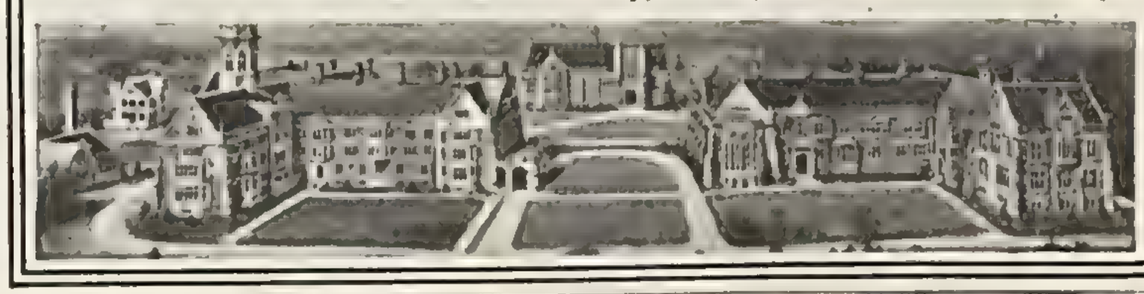
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(Continued from page 12)

SPECIAL SCHOOLS

	PAGE
Aborn Classes for Operatic Training	18
Acerwood—Special Students	17
Alviene—Dramatic Arts	18
Amend Robertson—Cultural Arts	18
American College of Physical Education	17
Biddle—Special Students	17
Bloomingdale—Nursing	17
Brookwood—Special Students	17
Brown's Salon Studio	17
Bryn-Mawr—Special Students	17
Cambridge Architectural Design	18
Chicago Academy of Fine Arts	17
Conklin, Miss—Secretarial	18
Crane Normal—Music	18
Denishawn—Music	18
Elinor Comstock—Music	14
Froebel League—Kindergarten Training	17
Hedley—Special Students	17
Lowthorpe—Landscape, Architecture, Gardening & Horticulture	18
McDowell—Dressmaking	17
Mack—Dramatic Arts	12
Helen Moller—Dancing	14
Morse School of Expression	18
New Haven Normal—Physical Culture	17
New School of Design	18
New York School of Expression	18
New York School of Fine & Applied Arts	18
New York School of Music & Arts	18
O'Neill, Rosetta—Dancing	17
Posse Normal—Physical Culture	17
Pennsylvania Academy of Fine Arts	18
Russell Sage College of Practical Arts	18
School of the Mnseum of Fine Arts	18
School of Fine Arts, Crafts & Decorative Design	18
Schuster-Martin—Dramatic Arts	18
Skidmore School of Art	18
S. T. Taylor—Dressmaking	17
Thiers, Mme. Gerard—Singing	18
Training School at Vineland	17
Wilson-Greene—Music	18
Woman's Institute	17
Woods, Miss—Special Students	17

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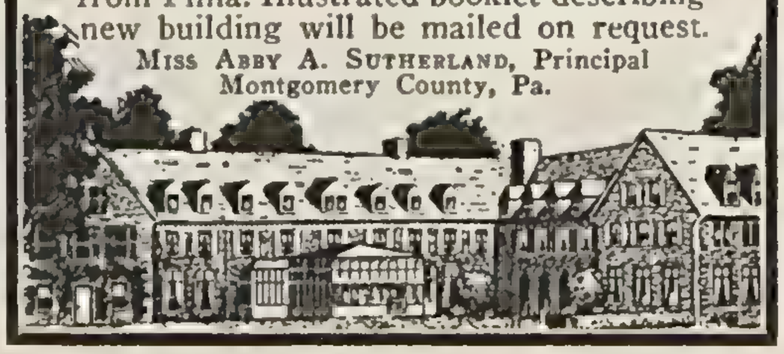
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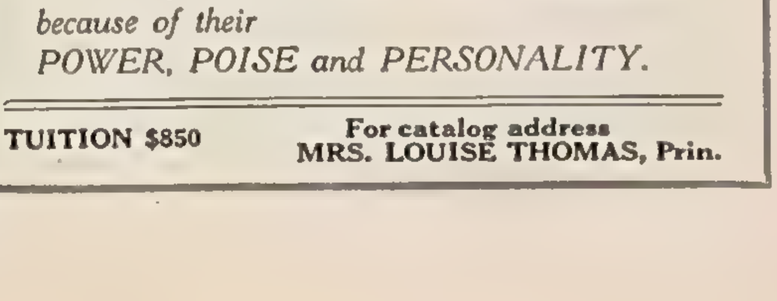
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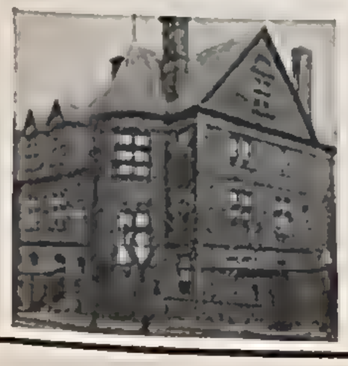
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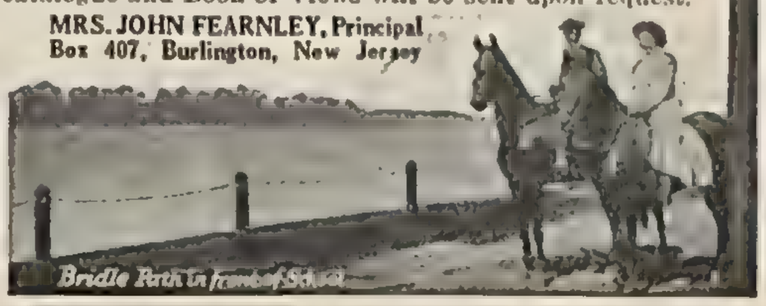
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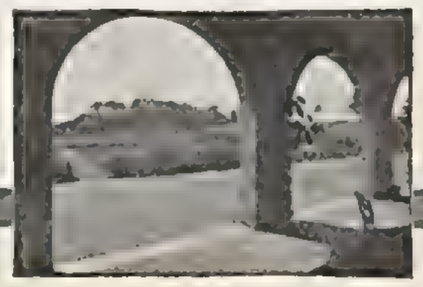
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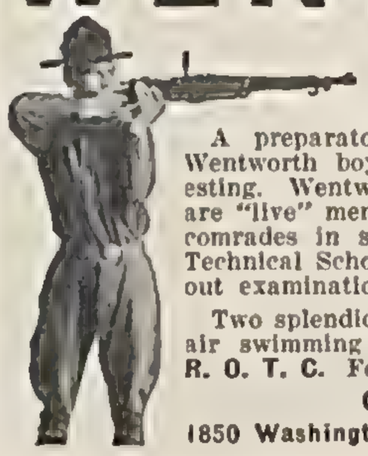
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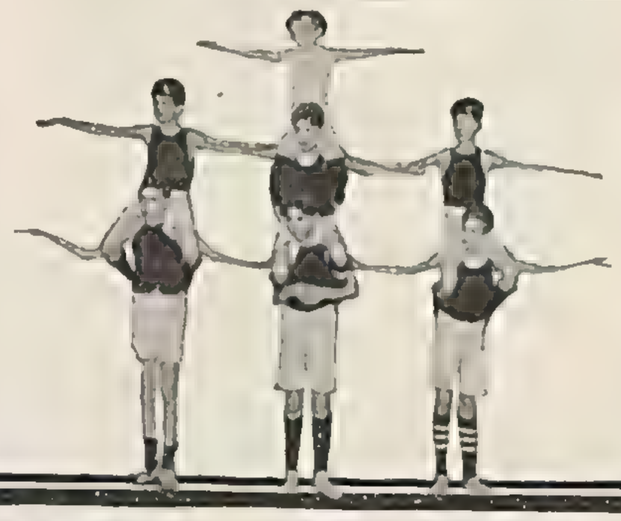
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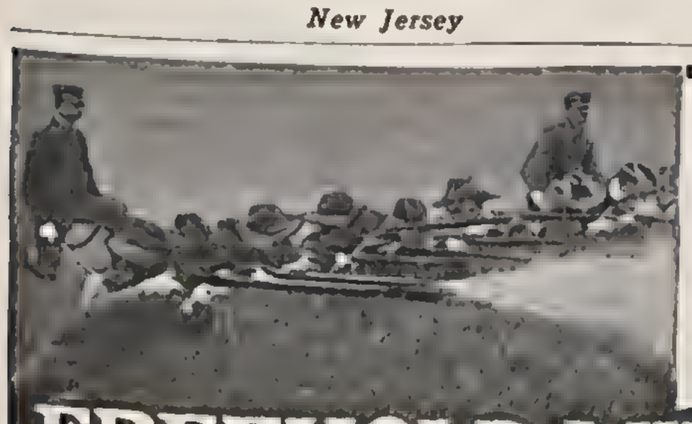
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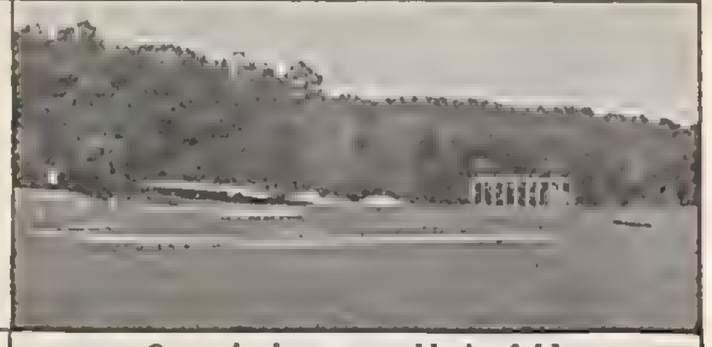
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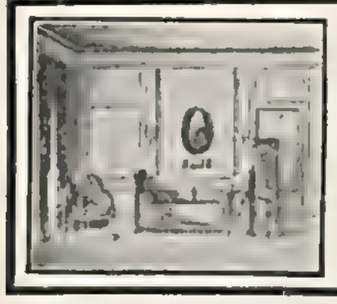
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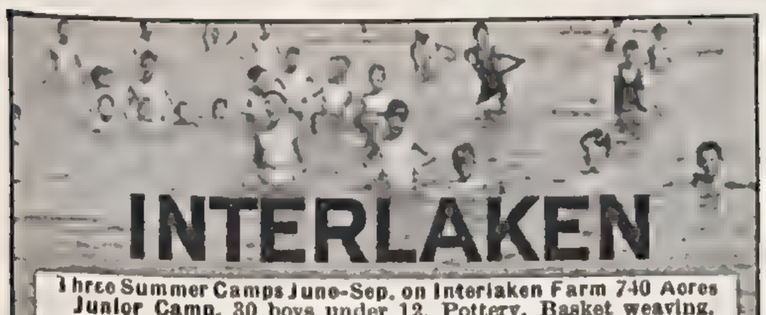
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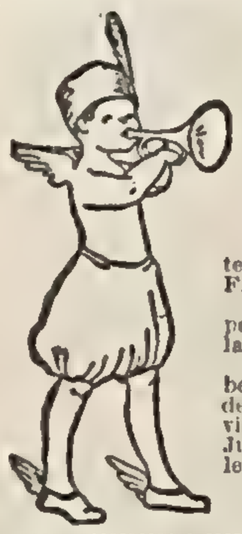
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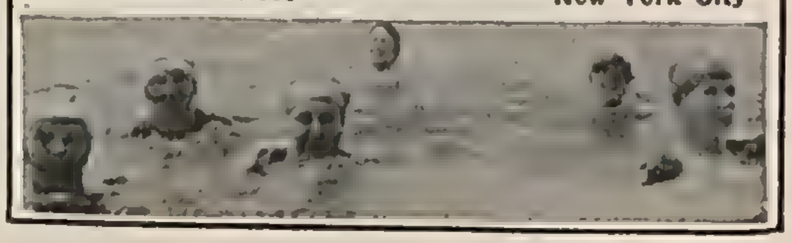
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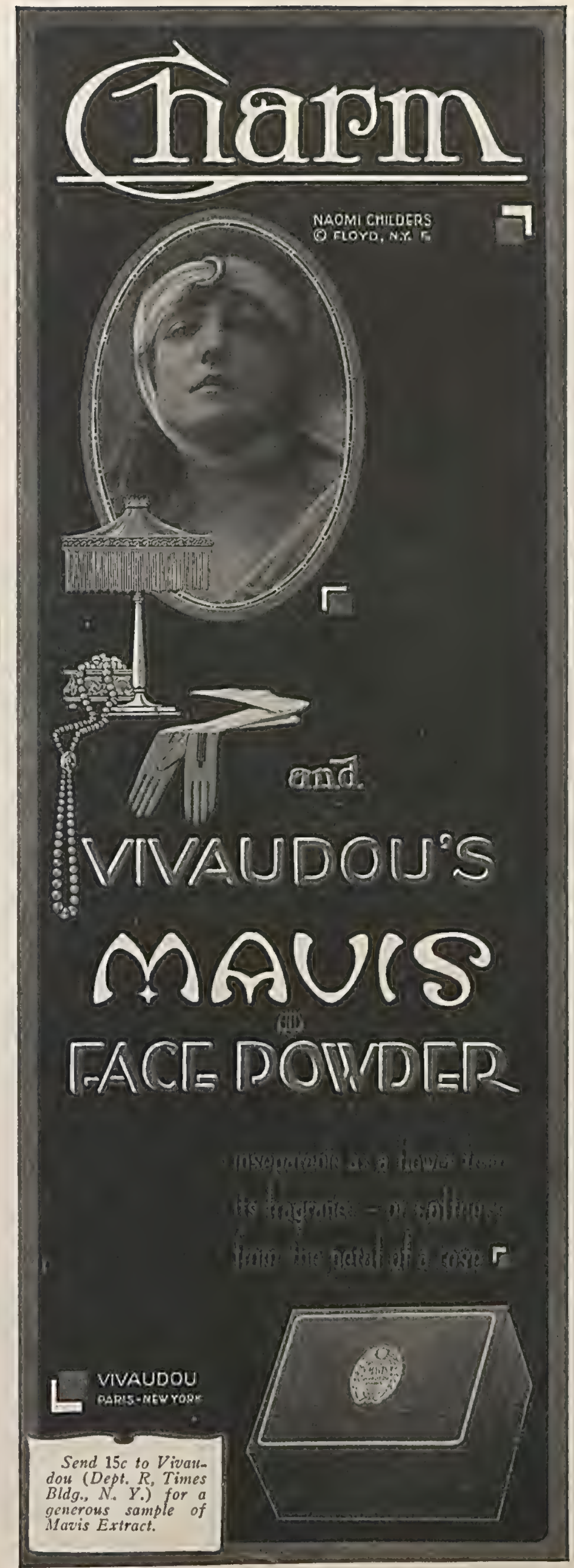
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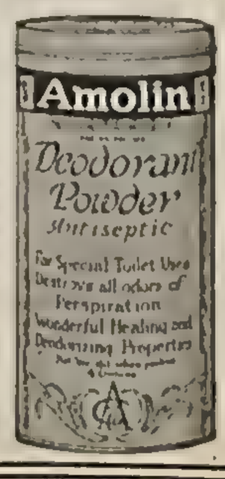
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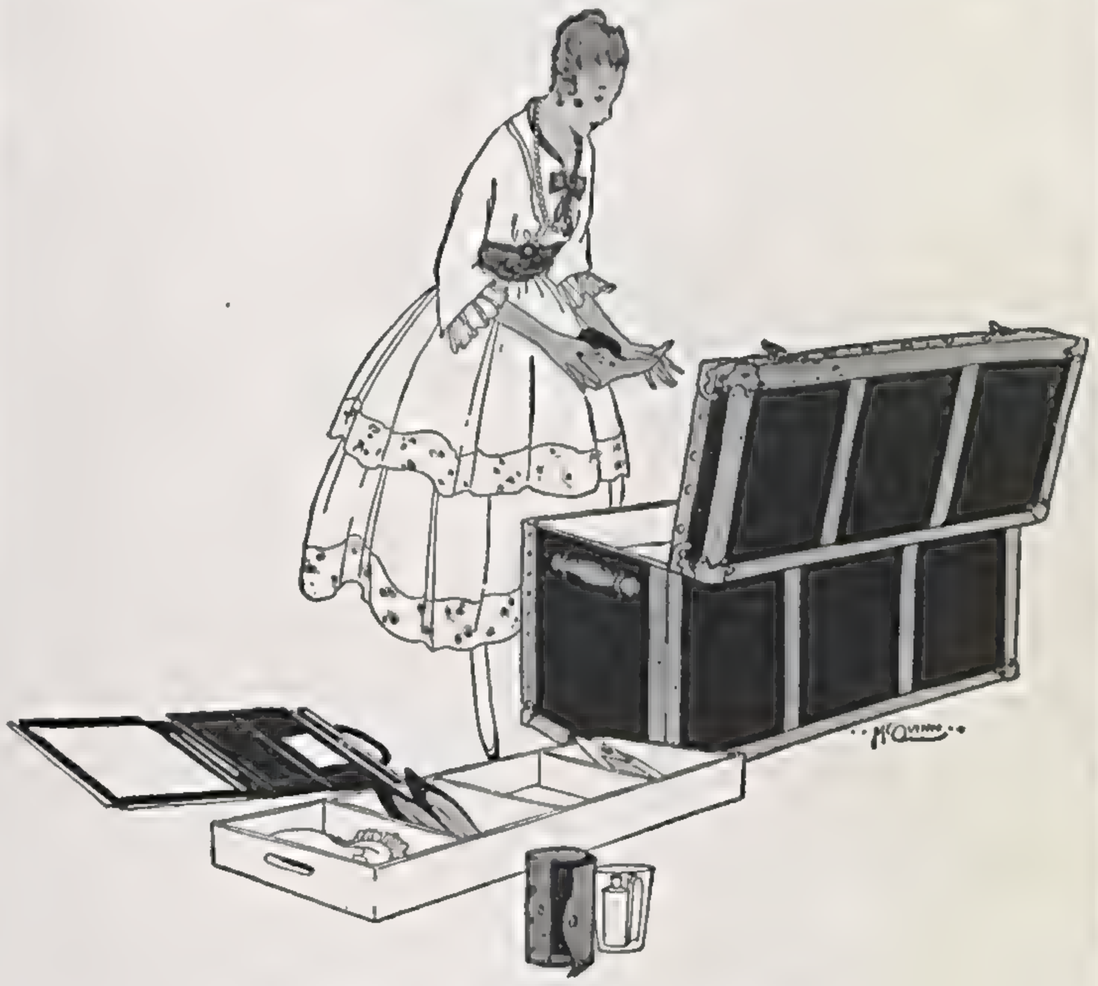
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This Is The

SUMMER FASHIONS' NUMBER OF VOGUE

THE first warm days of June always bring out any number of delightful things, such as roses and brides and bathing suits and an especially nice number of Vogue, and this year is no exception to the rule. In fact, this year we think we are just a little nicer than ever before,—so many pleasant things have happened between our covers. First of all, we are fairly overflowing with exciting bits of information about clothes. As everybody knows, the all-important question of the day is how to be winning in war-time, and while our best efforts are achieved in khaki, Red Cross, or garden uniforms, there are still moments when we may take thought for the frocks and frills of peace.

Old Modes and New

Of late, Vogue has been recaptured by the charms of the Old English Masters, and has taken some of the quaint frocks and picturesque hats so well advertised by Romney and by Raeburn, and added a few modern improvements. Some of the results are shown on pages 24H and 25. Then there are ever so many pages of clothes from Paris—but we warn you that when you see them you will have another of those attacks of enthusiasm for all things French that are so prevalent this season. Two of the pages show wedding-gowns that are charming enough to convert any woman to matrimony. Still another page pictures that latest French means of expressing one's imagination—the gilet. The gilet is, of course, descended from that severe masculine garment, the waistcoat, but, for that matter, many a Greenwich villager has a prim New England ancestor.

Fashions for Land and Sea

Life on the ocean beach acquires a new charm by being the accepted background for the bathing suits (and the capes to wear with them) which are shown on page 45. There are two pages of hats that make one want to buy nothing but millinery; and then there are two pages of coiffures that would distract attention from the most perfect hat. Several illustrations are devoted to that charming creature, the young girl whose hair just won't. Several pictures show her how to turn the ends under, add a curl, and acquire an effect that the Marquise de Pompadour herself would have been glad to have thought of.

To see the average country club veranda one might be pardoned for supposing that the Government had been forced to issue blouse-and-skirt cards, with no option of choice but the colour combination. The "Dressing On A War Income" department proposes to change all that, and this month it offers several suggestions for variations in sports clothes.

There are war articles, of course, with the Red Cross acting as hostess in three French châteaux and a denatured monastery, and Vassar College acting as hostess for an army of nurses-in-the-making. There is a third article, a sort of seven-branched candlestick of an article, to light the way to all sorts of little war helpfulnesses, public and private, and there are three whole pages telling how prominent New York women have turned social events into ways of winning the war.

The Mountains in Our Midst

Besides all this, lest we should be wearied with so much sewing and shopping and service, Vogue presents two pages of gorgeous Rocky Mountains, accessible by pony-back to the veriest amateur who doesn't know a horse from its bridle. In these days, when the inconveniences of foreign travel which we once enjoyed are being hopelessly increased by the Germans, in the first place, and completely monopolized by our husbands and brothers, in the second place, it is a comfort to know that we can go abroad on this continent and find Alps surrounding lakes as lovely as any in the heart of Switzerland. "Camp-fires in the Snow", on page 26, will make you want to pack up your wardrobe in your new black leather bag and start for Canada by the fastest express.

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CONTENTS

for

JUNE 1, 1918

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Special Features

Camp-fires in the Snow - - - - - - - - - 26-27
Red Cross Hospitality in French Châteaux - - 28
Have You an Antiquary in Your Home? - - 29
Sports—and the Traditions of the Trèsmoutardes - - - - - - - - - - - - - - - - 49
Seven Ways to Help the Allies - - - - - - 51
The College Women's Plattsburg - - - - - - 52

Costumes

New York Smiles Below Its Service Flag - 24E-24G
Picturesque Old English Fashions - - - - 24H-25
Wedding Gowns from Paris - - - - - - - - 30-31
Paris Takes Its Summer Early - - - - - - 33-38
Lace Nets That Paris Spreads - - - - - - - 43
Dressing on a War Income - - - - - - - - 46-47
Quaint Frocks Worn by Three Dancers - - - 55
Filmy Frocks and Wraps for the Young Girl - 66

Miscellaneous Fashions

A Wardrobe Built on One Foundation Slip - - 32
A Waistcoat Often Makes a Costume - - - 39
Four Broad-brimmed Hats for Summer - - - 40
Three Hats to Make the Best of One - - - 41
Modern Bathing Suits That Are Charming - - 42
The Younger Generation - - - - - - - - 63
Seen in the Shops - - - - - - - - - - - 64-65
Vogue Pattern Service - - - - - - - - - 67-72

Society

The Marquise de Polignac - - - - - - - - 24D
Mrs. Van Rensselaer C. King - - - - - - - 50
The Weddings of Four New York Society Brides 53
Five Small Patriotic People - - - - - - - 54
Society - - - - - - - - - - - - - - - - 96

The Fine Arts

Seen on the Stage - - - - - - - - - - - - 56-57
Art - - - - - - - - - - - - - - - - - - 58
American Sculpture Comes into the Garden - 59

Decorations

The Studio Salon of Madame Jane Pierly - - 48
Five Views of Mrs. Richard Cadwalader's House - - - - - - - - - - - - - - - - 60-61
The Morning-room Makes Brilliant Use of Chintz - - - - - - - - - - - - - - - - 62

Regular Departments

Motor Notes - - - - - - - - - - - - - - 74
On Her Dressing-table - - - - - - - - - - 76
Answers to Correspondents - - - - - - - - 78
For the Hostess - - - - - - - - - - - - 80

Of Varied Interest

Fashion Disciplines the Wayward Lock - - - 44-45
Whispers to the Girl with Nothing a Year - - 97

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THE MARQUISE DE POLIGNAC

A PORTRAIT IMPRESSION BY HELEN DRYDEN

The Marquise Melchior de Polignac, formerly Mrs. James B. Eustis, has divided her time between New York and Washington this season, but expects to give up her house in Washington and return to France with her husband in the near future. While the Marquis de Polignac is back at the front, the Marquise plans to occupy herself with relief work in Paris

Major Ian Hay Beith spoke between the acts at the performance given by the Amateur Comedy Club at the Garden Theatre for the benefit of the Junior War Relief Society



NEW YORK SMILES BELOW ITS SERVICE FLAG

The Avenue Is Gay with Flowers and Frocks; Every One Owns Bonds, Dances with Khaki, Works for Charity, and Plans a Season in Town



Red and white English daisies blossom along the balcony at the home of Mrs. William Douglas Sloane, and ivy trails over the brownstone railings



To be slender, brown-haired, young, and frocked in silver tissue banded with quillings of turquoise blue—what more could one wish but a good floor and a partner in khaki?



The church of Saint Bartholomew flies its solemn service flag, than which there could be no more impressive or more appropriate decoration

THE spring sunshine which floods the green of Central Park, touches the tops of the tall buildings, and finds reflection in the shining ribbon of Fifth Avenue, looks down upon a New York which is, in many ways, unchanged from the New York of other seasons. There is the same flutter of nurse-maids about the little lake up near Seventy-second Street where the children sail their boats, the same thud of hoofs on the bridle paths, the same flowering of window-boxes, the same bustle about the doorway of the Ritz, the same gay shop-windows, and the same throngs of promenaders with a predominance of slender maidens blossoming out of their winter wraps into a distracting vision of slim lines and delicate flower-like faces—one of the perennial miracles of spring. Thus far is New York the New York of the past, but in much else it is changed. Beneath the accustomed life of the city flows a strange current, and everywhere there is evidence of this unfamiliar element. Down in the tall buildings of lower Manhattan men gather together and quietly make decisions which will affect history; from the docks along the river edge guarded by barbed wire, drably grey or futuristically camouflaged vessels creep out upon the glistening waters burdened with the most precious freight that the country can command. From the little patches of green throughout the city gaily decorated booths beckon the passer-by to the purchase of Liberty Bonds, and on street corners energetic venders of Thrift Stamps sell their patriotic wares. In the park at City Hall, long sacred to scurrying lawyers and leisurely messenger boys, groups of women—many of them familiar figures in the society pages of the magazines—harangue the crowd for the benefit of this Government project or that.

All over the city flags flutter—the colours of America and her Allies and the flags of which every star is a son. Over the doorway of the Ritz, where the gay parties stop in their motors, float the flags of seven nations. A little farther down the street the church of Saint Bartholomew flies its emblem of service. Up by the Plaza the red brick house of Mrs. Cornelius Vanderbilt shows, in addition to its usual spring greenery, a gay decoration of flags, and the erstwhile sacredness of the tall iron fence protecting the lawn is violated by a huge poster emphatically announcing that Liberty Bonds build ships. The patriotic ensemble must surely have been stimulating to Bond Sales in the neighbourhood.

Everywhere it is war as well as spring, and as omnipresent as the gold of the sunshine is the red, white, and blue of the battling nations. Everything that everybody does has as its *raison d'être* some patriotic need. The usual rounds of war work continue, the usual concerts and tableaux take place. Nowhere is there evidence of the annual exodus to country houses, and rumours are rife of a summer season in town.



This smart costume for the tea hour was of navy blue serge, the short jacket worn over an ivory waistcoat and topped by a small hat of tucked blue silk

A CONCERT BY COLLEGE GLEE CLUBS

Something a bit different from the usual benefit was the concert given at the Waldorf by members of the Harvard, Yale, and



At the meeting of the Committee of the Fatherless Children of France at the home of Mrs. Charles B. Alexander, Mrs. Oren Root wore this black frock



These talented performers raised five hundred dollars by their "Miniature Entertainment by Tiny People" given at the home of Mrs. Alexander Dallas Bache Pratt for the Babies' Ward of the Post Graduate Hospital

Princeton Glee and Mandolin Clubs for the benefit of the Armenian and Syrian Relief Fund. Assisted by Frances Alda and Anna Fitziu, they provided an evening of pleasant entertainment followed by dancing. Numbers of young girls were present, and some of their frocks were charming. One of the loveliest of them all was a picturesque gown of sheerest silver tissue worn by a slender brown-haired girl. Bodice and skirt were trimmed with quillings of turquoise blue ribbon, and between the bands of trimming were run the finest tucks. The girdle was a narrow band of blue ribbon ending in a tiny bow with long ends. Mrs. Alexander Dallas Bache Pratt was charming in white. Her gown of white sequins, very straight, was worn with diamonds and camellias, a combination as regal as it was smart and becoming. Her white cape was lined with emerald green, and she carried a fan of the same shade.

Mrs. Pratt was the leading spirit in another interesting and unusual event when the "Miniature Entertainment by Tiny People" was given at her home for the benefit of the Babies' Ward of the Post Graduate Hospital. Mrs. Pratt arranged the programme, which was carried out with surprising delicacy and charm. The dances, fourteen in number, were done in costume. Little Cynthia Anne Pratt was a particularly charming wood nymph with Lillian Emerson as co-star. Master Ashley Chanler showed that he had inherited the ability of his mother, Mrs. William Astor Chanler, in his recitation of Richard Harding Davis' poem, "The Children's Revolution." During the intermission, Mrs. Harriman told of the increasing needs of the Babies' Ward and thanked the small performers and their friends in the audience for doing so much to help. Mrs. George J. Gould's youngest daughter, Gloria, then appeared for the second time in public as an elocutionist. Four dancing numbers and several patriotic songs followed. The proceeds of the afternoon amounted to five hundred dollars, to the great joy of the young entertainers who are photographed at the upper left on this page, as follows: top row, left to right, Elsie Phelps, Polly Phelps, Dyson Duncan, Cynthia Pratt, Elsie Benkard, Lillian Emerson, Ashley Chanler, Marjorie Oelrichs, Katherine Tod; front row, seated, Rose Davis, Grosvenor Davis, Dallas Bache Pratt, 2nd, Leta Clews.



The Baroness Alfred de Ropp wore this black satin cape at the wedding of her daughter to Major Eric Fisher Wood, U. S. N. A.

White was worn by Mrs. Reginald Vanderbilt at the cabaret for the Naval Auxiliary which was given a few nights later at the Ritz. Her gown, original in the extreme simplicity of its line, was of white brocade falling straight from the shoulders, front and back; additional width was given by pleats at the sides to permit freedom of movement in dancing. Flowing sleeves of white chiffon gave this gown unusual grace and distinction, and its tone was repeated in a strand of pearls. Mrs. Vanderbilt's black hair and the vivid salmon pink of the feather fan which she carried provided the notes of contrast.

The entertainment was in the hands of professionals who responded with their accustomed generosity, and after the performance was over many well-known stars contributed their bit to the amusement of the evening—or rather of the night.



The gay parties that flash from their motors into the Ritz pass under the flags of seven nations, hung over the doorway

FOR THE JUNIOR WAR RELIEF SOCIETY

In contrast to this entertainment, in that they were entirely in the hands of amateurs, were the three plays given at the Garden Theatre for the



A chestnut-haired young woman wore this effective mourning costume with its sleeves, high collar, and cuffs edged with white



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Mrs. William K. Vanderbilt, Jr., established a record for Liberty Bond sales by making the initial payment on each purchaser's bond. The boy in the picture has just bought a bond, and seems to enjoy having Mrs. Vanderbilt pin on his button



Mrs. Alexander Dallas Bache Pratt wore this straight gown of white sequins with diamonds and camellias, under a cape lined with emerald green to match her feather fan

benefit of the Junior War Relief Society of which Mrs. Walter Eyre Lambert is the President. The actors were members of the Amateur Comedy Club, an organization which had its beginning in 1884 and which gave only private performances until last December, when several plays were given for the benefit of the Soldiers' Entertainment Fund. The latest performance was a creditable one, and the last playlet, written by Mildred Cram and called "The Door," was particularly good; it had its setting in a palazzo in Sienna and partook somewhat of the nature of a pantomime. Especially effective was one bit of carnival scene showing the exit of Columbine and obviously inspired by a recent Vanity Fair cover. The entertainment was not without its patriotic side, for between the acts of the second play Major Ian Hay Beith, author of "The First Hundred Thousand," gave a talk which was full of optimism in respect to the ultimate victory of the Allies. He made an inspiring picture as he stood in the darkened theatre before a great service flag and told of his experience with that first famous regiment, many of whom now lie in Flander fields.

Mrs. Charles B. Alexander, who opened her home on Fifty-eighth Street for the benefit of the National League for Woman's Service during the winter, performed a like service for the New York Committee of the Fatherless Children of France. André Tardieu, French High Commissioner to the United States, was one of the speakers, and Miss Eleanor Fell of the Paris Committee also spoke, telling of her work. A large number of distinguished women attended the meeting. Among the ushers was Mrs. Oren Root, who is much interested in the efficient work of the New York Committee, wearing an unusual frock with a skirt of black wool material and a satin bodice with a collar that rose in points to the tips of her ears. Her black satin hat was trimmed with ostrich and she wore a sable scarf.



Mrs. Angier B. Duke wears this hat of vermilion straw brimmed with ostrich feathers and poppies of the same brilliant colour

TWO DISTINCTIVE COSTUMES

In these days of war-time simplicity, the charm of a woman's jewellery stands out in sharp distinction to her costume. An illustration of this was the costume worn by the Marquise de Polignac; a very simple blue suit and a dark hat made an effective setting for earrings of black cameos surrounded by pearls and for a small rectangular veil pin of diamonds and rubies. The Marquise has divided her time between Washington and New York during this winter, but will return to France in the near future. A very effective mourning costume, worn by a chestnut-haired young woman who was also one of the guests at Mrs. Alexander's home, is fruitful of suggestion to the woman with taste. Her sleeves, high collar, and cuffs were edged with white and she wore a string of pearls. From her small round hat flowed a long veil which was held in place by a narrow ribbon.

A special performance of "Her Country," the play which has been giving New York an intimate peep at life in a small German military post just before the war, was given for the benefit of the French Restoration Fund. It is the purpose of the founders of this fund to raise at least ten million dollars to be used towards the permanent reconstruction of cities, towns, and villages in the devastated districts of Northern France. Mrs. Algernon Sartoris, wife of a grandson of General Ulysses S. Grant, has for some months, while her husband has been fighting in the French Foreign Legion, been carrying on the work of organizing branches in various parts of the United States to cooperate with the Central Committee. A number of these branches have already adopted specific French towns and are collecting the money to rehabilitate them after the war. Chicago has adopted the city of Rheims. Between the acts of "Her Country," Mrs. Sartoris gave a brief talk on conditions in France as she found them in a recent visit to the front and showed a number of pictures of the devastated region. Later a German helmet found by Mrs. Sartoris on the battle field was raffled off by Miss Marjorie Curtis who, with Miss Mercedes de Acosta, Miss Audrey Osborn, Miss Dorothy Bigelow, and a number of others, acted as ushers. During the evening,

(*Continued on page 98*)



The home of Mrs. Cornelius Vanderbilt shows, with the usual spring greenery, a gay group of flags and this huge and patriotic poster against the iron railing



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Miss Marjorie Curtis was one of the most eloquent and persuasive bond salesmen at the Liberty Bell Booth established in the City Hall Park by the Mayor's Committee of Women on National Defense



At the cabaret for the Naval Auxiliary, given at the Ritz, Mrs. Reginald Vanderbilt wore white brocade falling straight from the shoulders with flowing sleeves of chiffon

Earrings of black cameos set in pearls and a small veil pin of diamonds and rubies were worn by the Marquise de Polignac





A gown of printed chiffon juggles with the colours of a motley tulip bed and yet keeps the lines one associates with white muslin and blue sashes. On a willow green ground, a magenta design with a central dot of bisque, makes a "success of audacity," which is repeated by the sash of magenta faille, lined with pale green chiffon, and trimmed on the edges with a pleating of green faille ribbon. The plain green chiffon fichu is finished with silk flowers in green, magenta, Chinese blue, and yellow. A bisque and green hat with a green ostrich plume which is cut through the brim and falls gracefully over the back of the head, completes a costume which composes delightfully on the canvas of a summer day; design by Helen Dryden

THESE FASHIONS STUDIED ROMNEY AND RAEBURN AND HOPPNER AND ADAPTED THE PICTURESQUE COSTUMES OF THEIR PAINTED LADIES TO THE SUMMER MODES OF TO-DAY



Baron de Meyer

No lovelier hat than this was ever worn by any of the famous beauties who sat for their portraits to Raeburn or Romney. It is of fine leghorn straw faced with pale pink taffeta silk and trimmed with pink silk roses with blue taffeta leaves—a case of artistic license. Narrow ribbons, dark blue on one side and Persian blue on the other, hang from the hat, which is also trimmed underneath with a ruffle of Valenciennes lace. The fichu of Persian blue faille, which is decidedly in the picture, has a pleated ruching of fringed faille; hat and fichu by Joseph





As every one knows, Emma, Lady Hamilton—"frail Emma of the Edgeware Row," whom Nelson left as a legacy to his country—was Romney's inspiration; but perhaps a little of this incomparable creature's charm was due to the clothes of that time. A design by Helen Dryden, which follows the least resistible lines of Romney's period, has a large shell-pink crin straw hat faced with pale yellow Georgette crêpe and trimmed with a ruffle of cream Alençon lace and pink satin roses with moss-green taffeta leaves. A wrap of pale pink and white checked taffeta, edged with a narrow fringe, is especially charming with the yellow organdie dress

This quaint and dainty gown of shell pink organdie and taffeta was inspired by Romney's portrait of Mrs. Tickell, and it carries out all the traditions of certain rooms in the National Gallery. The waist and upper part of the skirt are of organdie, and narrow ruffles of the pink taffeta silk outline the fichu and finish the elbow sleeves. A double row of organdie cording trims the sleeves and is repeated on the skirt, where the organdie and taffeta join. A wide sash of Persian blue ribbon contributes a colour value dear to a painter's eye; frock designed by Joseph



The pleasant turmoil of an early start from Yoho Valley with the scent of fir, the scent of burning wood, and the aroma of one's morning coffee in the still cool mountain air

CAMP-FIRES IN THE SNOW

Though Europe Is Closed to the Traveler, One May Reach Paradise by Pony-back Over the Trails of the Canadian Rockies

By BETTY D. THORNLEY

THERE isn't a sound in all the world but the murmur of the little waterfall a mile away. There are no birds. No insects. There isn't a breath in the firs. The stars stand above the mountains like points of cold fire with never a film of cloud between them and the lake that lies, black as a black diamond, in the cup of the enormous mountains that carry sombre firs to the snow-line, burnt cinder rocks above that, and then snow—snow—that seems, in the half light, to touch the bottom of Cassiopeia's chair and the paws of Ursa Major, swinging through the tingling north.

On the shore, opposite that gap in the ramparts where Mount Lefroy looks bleakly through, carrying a glacier in his lap, there is a brisk little fire—such a daring, leaping, yellow-tongued, red-hearted little fire that chirps vainglorious crackles into the heart of all that awesomeness. And round the fire—us.

ROUGHING IT, NOT TOO ROUGHLY

"Six thousand six hundred and sixty-four feet above sea level—that's a rise of fifteen hundred since lunch; practically two thousand since we left Banff," said one of the men, stretching out his toes luxuriously. "Mighty clever little ponies. And as for Bush River Jones, that guide ought to be knighted."

And so the talk drifted while the subjects of the conversation dozed and our own tents yawned cheerfully with opened flaps. Bough beds were inside with five Hudson Bay blankets on each. That this was August and that a man had yesterday jumped off Brooklyn Bridge because he said he couldn't live any longer in the stone-walled furnace of Manhattan Island, had nothing to do with it. We were at Lake O'Hara in the Canadian Rockies, and as soon as dusk fell, the glaciers breathed on a world which changed from early summer temperature to that of late fall, with more than a promise of winter toward dawn.

We had hired our guide, our cook, our tents, food, riding ponies, pack ponies, and everything else we needed from the Brewster Company at Banff, which supplies camping parties from every resort in this section of the Canadian Rockies with all the necessities. The Rocky Mountain horse, by the way, must belong to an especial branch of the equine family, since he seems to require no previous experience on the part of his rider. He isn't in the least stupid, that broncho, and he certainly isn't spiritless, but, as Bush River would put it, "he's wise to the mountains, and—hm—he's fool-proof." They are so sure-footed that people who have never put foot in stirrups can ride them.

When we left Banff, to be sure, we had thought we would never find a view worthy to be compared with that from the great stone terrace above the novel swimming pool—that enormous rift in the mountains made for the Bow and the Spray Rivers to rush, shouting, into each other's arms. But after all, anybody can see Banff. Pretty nearly everybody does. Just as pretty nearly everybody used to go to Europe. But to take guides, and cooks, and tents, and ponies, and slip out into that crumpled immensity of Rockies and Selkirks that it takes the fastest express twenty-four hours to cross; to rough it, not too roughly, under the ciceronage of those who know it as well as do the marmots and the snow lilies themselves—that would be the sort of experience that war-work-wearied nerves really need.

From Banff to Louise is just an hour's run by train, and we gave our trunks the pleasure of the trip. But by trail, it was thirty-eight stupendous twisted miles around the toes of so many pinky brown mountains, and past so many



After a day's riding, one may have tea among the Iceland poppies that spangle the terrace right down to the edge of Lake Louise



Photographs by Fred Armbrister

Where the Bow River, on the trail from Banff to Lake Louise, is shallow enough to ford, the horses splash through joyfully, despite the fact that the temperature of the water is glacial even under an August sun



On the way to the Yoho Valley, picnic lunch is served by the side of a pulled-taffy brooklet, ice cold and very much in a hurry



There are five enormous windows in the dining-room at Lake Louise, the largest sheets of plate glass on the continent, imported from England, and so placed that every diner may enjoy the Victoria Glacier with his coffee



Halfway to the glacier, one sees the Château mirrored among the opal lights and amethyst shadows of Lake Louise



Photographs by Fred Armbrister

On Burgess Pass, riding along the ridge-pole of the world, one sees white-bonneted peaks peering over each other's shoulders, the blue-green gleam of far glaciers held in the crooks of their august elbows

flashing fields of paint-brush, and round the edges of so many still blue valleys, that we concluded to send back all our adjectives, post-paid, when we reached Louise. For what was the use of saying something, and then saying it over again, when it never came anywhere near to signifying what one meant?

There's no use in denying the fact that one appreciates perfect service even in the Rockies, and one gets it at Louise. We had intended to stay an hour or so—overnight, perhaps. But we ended by calling an indefinite halt at this charming oasis of civilization in the mountainous middle of untamed nature. On the fifth day, however, when we had gathered in a lounge that was everything metropolitan heart could desire, after tea among the Iceland poppies that spangled the terrace sweeping right down to the edge of the lake itself, it suddenly seemed to come to each of us that there was a great difference between sports clothes and clothes for sports. We wore the former; we yearned again for the latter.

Ten minutes with the omnipresent Brewster sufficed to change the complexion of our plans. We had decided to take guide and cook and tents again and go to Lake McArthur.

"Very well, sir. Certainly. You'll start to-morrow? Oh, no, it's quite an easy trip. The ladies will have no trouble at all, and one guide will be sufficient."

And so we had left the big hotel, a-sprawl along the miracle-tinted lake with the white wonder of the Victoria Glacier frothing over the top of the world at the end of the long vista. We had watched Louise until we had said to ourselves that no water could be so greenly blue, so shot with amethyst half-shadows, so blent with under-surface diamonds and banded agates and shivering

(*Continued on page 102*)

RED CROSS HOSPITALITY IN FRENCH CHÂTEAUX

The American Red Cross Is a Coat Of Arms Which Many a Noble Castle and Ancient Monastery In Far-Away France Is Glad to Wear



This monastery, where for so many hundred years only priests walked, is now a home for a thousand Belgian children and some women

ONE of the few good things brought about by the war is the opportunity it has given Americans to prove the affection which they have always professed for France. Since the first days of the war, the American volunteers who have been serving in the French army and as ambulance drivers, have proved the truth of the proverb which says, "Every man has two countries — his own, and France." These lovers of France have been content to think that if they died for her, there would be a corner of some French field that would be forever America; and they have gone to pay the debt we owe to France in whatever way they might.

The Red Cross has, perhaps, been able to do more than any other organization, because, unhappily, there has been so infinitely great a need for relief work. It has taken over for its headquarters some of the oldest and finest French châteaux, but the strangest of its new homes is the old Carthusian monastery at Le Glandier. When the religious orders in France were disestablished in 1902, the Pères Chartreux went to Spain, taking the secrets of their famous liqueur with them, and the French Government took over their monasteries. The forty buildings which cluster around the close of the monastery at Le Glandier (a branch of the Grande Chartreuse at Grenoble) have seen since then such startling changes as the installing of electric lights and running water in every room; but the strangest thing of all is the children's laughter and women's voices which echo through gardens and cloisters which for so many centuries were barred to women.

The Queen of Belgium, with the aid of the American Red Cross, is caring here for a thousand of her little subjects snatched back from German hands. Caught in the sweep of the German armies and held behind the enemy lines for three years, they have finally been released and sent into France by way of Switzerland. All that remains of free Belgium is under German gun-fire, so these children must be sheltered in France for the present. The colony at Le Glandier is under the management of a special agent of Queen Elizabeth, who is helped in this tremendous task by American play leaders and nurses and visiting specialists from the Children's Bureau of the American Red Cross.



American nurses and Belgian Sisters of Charity with troops of rescued Belgian children drift through these old cloisters and gardens

A similar work is being done for French children at the Château des Halles, up in the mountains, thirty miles from Lyons. This château was bequeathed some years ago to the Hospital Board of the City of Lyons to be used as a children's hospital, but the Board had little money for alterations and maintenance, and the castle stood empty till late in 1917. It was then discovered by Madame Gillet-Motte, who was busy with her self-imposed task of making a little less miserable the lot of the children who come — sometimes five or six hundred of them a day — back into France after three years of captivity behind the German lines. As a result of her negotiations, the American Red Cross has been given the use of the estate for the duration of the war, with the proviso that the equipment put in place through its funds should remain there to be used for the sick children of Lyons in the future when the war is over.

It is very appropriate that this château should be used as a children's hospital, as it was the country house of Mangini, who built the railroad along the Riviera and many other French railroads. Two of his children died, very tragically, soon after the château was completed; Mangini himself died soon afterward, and his widow bequeathed the château to the City of Lyons. Although it is not an old castle, it is a very splendid one, and it is being well taken care of. The fine panelling of the play room is protected by canvas, and the mural decorations are too high to be hurt by childish fingers. When the youngsters play in the château gardens, they wear wooden sabots, but when they come indoors, off go the sabots into individual racks, and all the small feet go into felt slippers—those *souliers de silence*, the wearing of which is such a happy French custom. There are two big isolation rooms near the main entrance, and upstairs there are splendid play rooms and bedrooms. Rocking-horses, painted parrots, and

(*Continued on page 106*)



These are the farm buildings at the Château des Halles, near Lyons, where the American Red Cross has established a children's hospital and convalescent home



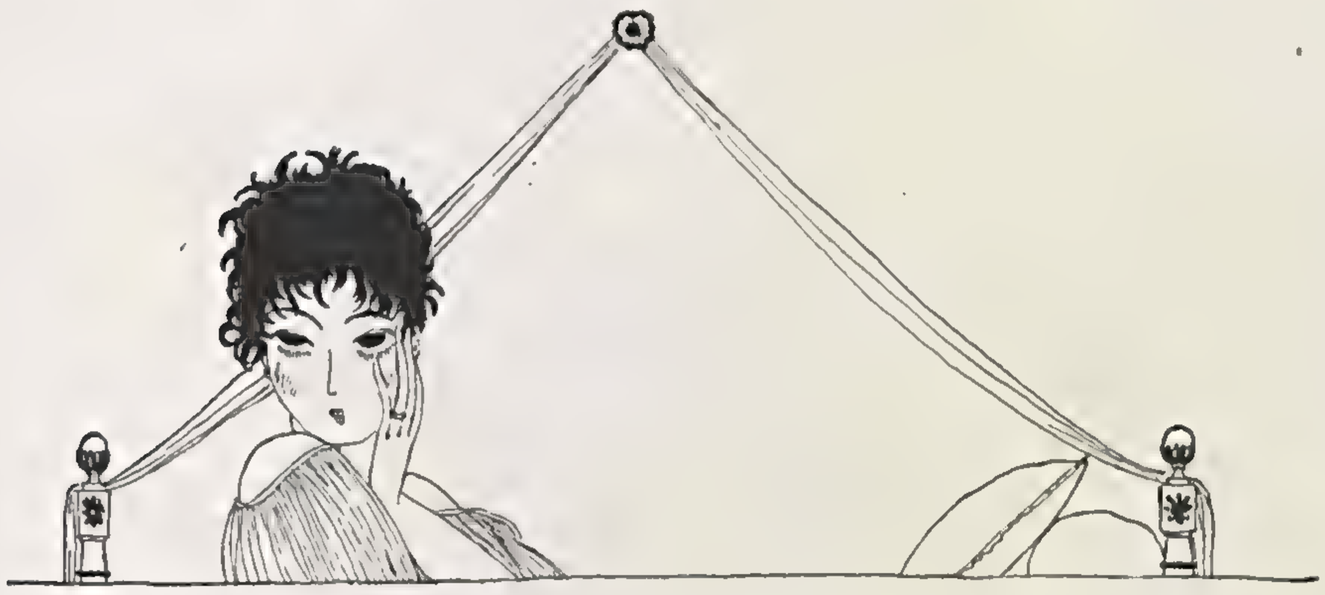
The Château du Courbat stands in a fertile Touraine farm of five hundred acres. Here crippled soldiers are taught new trades which will make them self-supporting

HAVE YOU AN ANTIQUARY IN YOUR HOME?

Hers Not to Reason Why, Hers But to Go and Buy; Only the Shop-keeper Knows It's a Blunder

By PAUL GERALDY

Sketches by Georges Lepape



That night, when she went to bed, she said to her husband, "I don't know what is the matter with me. I feel sad, oh, so sad"

HÉLÈNE has certainly known the Dubreuils for five or six years. She has also known for a long time that they have a pretty apartment, amusing in colour and strikingly original. But it was only last week that she took upon herself to look into the details.

"How lovely your house is," she suddenly exclaimed, full of sincere admiration. "And yet it is Chinese, all this!"

"You don't like Chinese things, then, dear Madame?" said Henri Dubreuil, scandalized.

"Well — I mean — I never thought I should like it."

And as she looked about her in astonishment, Dubreuil, happy, began to exhibit one after another of his possessions. He showed her his vases, his embroideries, and above all his lacquers, of which he is very proud, for his collection, begun a dozen years ago, to-day contains some very beautiful pieces. He showed her the difference between the lacquers of the seventeenth century, of plain pure design, and the lacquers of the eighteenth century, more fanciful and capricious, and more pleasing. He boasted of his big pieces of lacquer from Coromandel, which are becoming rare because for several years they have been very fashionable and because the Americans, it seems, are snatching them up. He gave her some details of the way in which they are made. Then he described to the enthusiastic Hélène the astonishing art of the Chinese painters and sculptors of animals of the great epoch, the firmness of their compositions, their amazing technique, their magnificent understanding of nature, their poetry, and their realism. Hélène suddenly felt that she profoundly despised everything that did not come from China.



Hélène was the owner of two unique vases, worthy of a temple or a palace

One advances with the gliding step with which one walks into a museum and a very special sort of smell rises to one's nostrils —the smell of the Orient and of dust

"Where did you find these marvels?" she cried.

Dubreuil gave her some addresses of shopkeepers who were honest and who, although their prices were high, never deceived one about the quality of the things they sold. And for several days Hélène dreamed of these things.



But now she knew, she understood, she admired, and she felt in the depths of her heart a little scorn for those whom a Coromandel could leave cold

This is why, as she came back from her banker's, where her husband had asked her to get some money, Hélène suddenly stopped in front of a shop-window where some beautiful Chinese pieces were shown. It was near the Madeleine. Night falls early in Paris in December, and although it was barely five o'clock, there was hardly any blue left in the sky, and the broken line of the shops was illuminated with glittering lights. Hélène passed before these shops, crowded one against the other, with a delicate pleasure. The sharp cold made her cheeks tingle. She walked quickly, but stopped every few moments in front of some unexpected marvel. After many hats, porcelains, lingeries, rare editions, exquisite flowers, cakes, and diamonds, a lacquer panel suddenly halted her.



"This can't be had any more," said the shop-keeper sadly

"China!" she thought. "Lacquer! Seventeenth century! Coromandel! One doesn't find much of that now. The Americans want it all. How beautiful it is. Coromandel lacquer!" Hélène said this to herself with the pride of a novice. A week or two before she would have passed without so much as a glance at the most beautiful Coromandels in the world. But now she knew, she understood, she admired, and she felt in the depths of her heart a little scorn for the passers-by whose hurried silhouettes were reflected in the windows, and whom a Coromandel could leave cold.

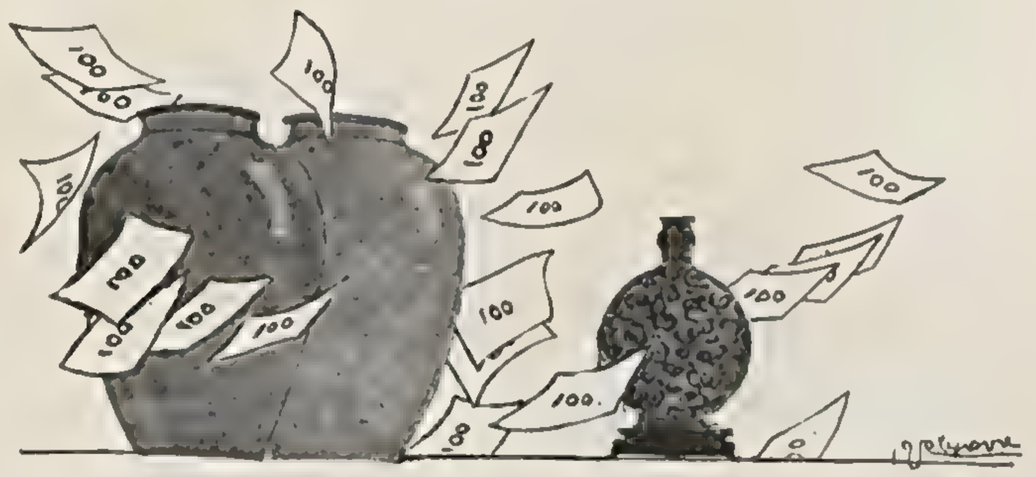
Having recognized the name of one of the shops recommended by Dubreuil, she opened the door and entered. A very special sort of smell rose to her nostrils, the smell of the Orient mixed with the smell of dust. Her respect for China increased. She advanced with the gliding step with which one walks in museums. The shop-keeper, cold and dignified as a curator, emerged from the shadows and came toward her with an air of severe politeness. In a somewhat choked voice, Hélène said, with an effort, "Monsieur, I should like to know the price of that Coromandel panel there in the window."

The shop-keeper silently went to get the panel, put some tortoise-shell glasses on his nose, and consulted a ticket covered with mysterious signs.

"The panel is six hundred francs," he said in an indifferent tone.

"It is beautiful," said Hélène, searching the face of the shop-keeper for reassuring approval. But he remained impassive. Hélène was almost ashamed of not having given a more peremptory tone to her voice. She had said those few words, "It is beautiful," in a tone which was almost questioning and which lacked sureness and asked confirmation. Perhaps she had hurt his feelings. Then she gathered all her energies and said, with vigour,

(*Continued on page 108*)



PARIS WEDDING-GOWNS OFFER

SOME SILVER AND GOLD COMMENTS

ON THE FUTILITY OF THINKING

THAT THE BRIDE MUST KEEP

TO WHITE SATIN AND TULLE

To prove that satin really isn't mentioned in the marriage service, as most people seem to think, Chéruit uses white panne velvet for this charming wedding-dress worn by Mlle. Kohn. Having proved her point, Chéruit adds a graceful concession to convention in the form of a white satin sash fastened at the left side through the bodice



Lanvin used white tulle embroidered in silver over a silver lamé underdress for a wedding-gown worn by Mlle. Rénouardt in "Mon Jeudi," a new play by Yves Mirande at the Bouffes-Parisiens. A large court train of silver lamé, and a silver lamé sash veiled with white tulle were in charming contrast to the naive coiffure of white daisies in different sizes



White satin and white tulle have won in the bride's heart a place which Worth refuses to dispute. But just to amuse himself, he arranges the tulle in plaits at each side of the skirt and adds tiny flowers and green foliage to the corsage—a graceful little diversion to the eye among those simple and perfect lines of which he is master



MODEL FROM IDARE

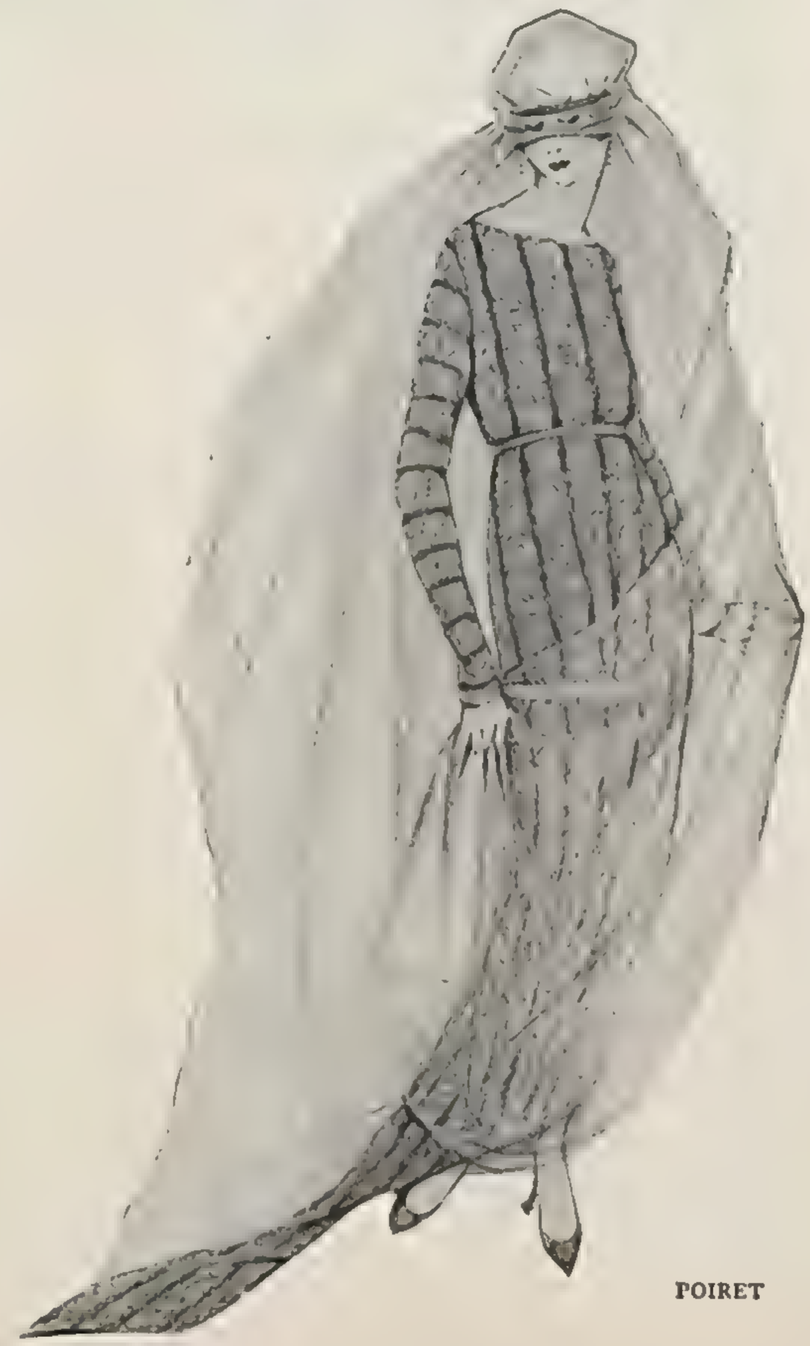
This little bridesmaid knows the demure charm of a bergère frock with tiny bouquets of pink flowers and green leaves posed on a pearly grey ground. From the top of her wide hat to the bottom of her quaint panniers, she seems all sweet consistency—until one's eye falls on that absurd and charming bow



JENNY

(Left) Jenny made this gown for Mlle. Bottato-Costa, who was recently married to the Duc de Rignano, son of Prince Colonna. The gown is of white satin embroidered in silver. The veil, which is of ancient lace, is held at each side of the face with two lilies, and there is another lily caught between the narrow silver ribbons that form the girdle

(Right) At her second wedding, Princess Lucinge-Faucigny wore a Poiret gown of gold broché and marron tissue, where the sumptuousness of the material takes the place of any sign of trimming. The blonde veil, similarly guiltless of ornament, is tightened over the forehead with a band of gold ribbon



POIRET



Baron de Meyer

For the woman who does not wish to change her frocks with every style and season, this designer has created a fashion with a charm which is quite irrespective of modes. Over a plain underslip one may wear a variety of tunics, differing in style and material according to the hour and the occasion. The tunic shown above is of grey crêpe de Chine with a painted border, worn with an underslip of grey satin; the combination makes a very lovely informal evening gown



Two long strips of black chiffon bordered with bands of painted yellow flowers cross at front and back and make a charming tunic for the woman who has based her wardrobe on an underslip of black charmeuse



DESIGNS BY BERTHA HOLLEY

POSED BY MERCEDES DE CORDOBA

OVER A FOUNDATION SLIP OF SATIN, SILK, OR SERGE, THIS DESIGNER WILL BUILD A WARDROBE OUT OF TUNICS

It is called a tea jacket, but we think it is a kind of Oriental charm for captivating all who meet the wearer — this quaint sacque of crêpe de Chine with its chartreuse lining and its queer dull designs painted on a background of white. If one doesn't own a slip of grey or silver, the charm will still work if it is worn over a frock of organdie or lace

PARIS TAKES ITS SUMMER EARLY

Bombardments in Paris Give a Sudden Charm to the Watering-places Which Generally Have Their Popularity in July

IT is nine o'clock in the morning, and I have already been called to the telephone three times. It isn't the tradesmen, to say that my orders are ready; it isn't the telephone inspector, who is anxious to know whether the telephone is in order; it is something much more unexpected than that; it is a stream of charming friends who are calling up to say good-bye. One of them needs a rest and has decided suddenly, over night, to leave Paris. Another is going to join her daughter who is in the country with her governess. The third, my dear and sincere friend Sybil, confesses with charming candour that she is going because she can no longer endure the nervous strain of this intermittent bombardment which may begin at any hour of the day or night. One can't break the engagement which one has already made, simply because of a bombardment—and there you are.

A FLIGHT FROM PARIS

Sybil insists that she must see me before she leaves, which she proposes to do this very evening, although she must travel in a second-class carriage, without a reserved seat, in a train which makes no promises as to time. She is going to a watering-place in Savoy, and the journey, which ordinarily takes twelve hours, may take all of forty-eight. I don't think much of this plan of Sybil's. What is she thinking about to run away like this? It really is not like her, but I can tell her my opinion better at another time, since she has invited me to luncheon at a hotel which is very much the fashion now for luncheon. At one o'clock, we meet with some intimate friends in a large crowded hall where every one is running about with a worried air, as if they were in a station. The dining-room is as brilliant with crystal and as gay with flowers as if these were times of peace. All about us are well-known faces, many of which we are seeing, if not for the last time, at least for the last time in many months. The words "I am leaving" are written on every face, although without much conviction, for one is never sure of leaving until the train has started. However, every one's eyes have a hopeful expression, and I wonder why. I do not feel as they do; nothing seems better to me than home, especially when I think of the racket of crowded hotels and the poor food which most of them are serving these days. The sooner the crowd leave here, the better pleased we stay-at-homes will be, for then we shall have our beautiful Paris to ourselves and shall have more quiet and calm for the work which must never stop, even under bombardment.

At the table next to ours, Mlle. Mistinguett is lunching with sev-





WORTH

This quaint and versatile frock of white foulard, with its chic black dots and its piping and sleeves of black satin, is equally charming when it is asked to spend the morning in the country or go to luncheon right in Paris



WORTH

(Above) Like a shimmery column of white and silver is the wearer of this frock of silver lamé shining through a crossed drapery of white silk etamine edged with glittering crystal beads on silver threads



WORTH

Yellow kid has been recruited to trim this white serge walking costume, and it obligingly lines the belt and collar, too, and makes those many little buttons lined up with soldierly precision on the white serge inserts

DOUCET

(Left) Being feminine, of course the Parisienne has a weakness for ribbon, and especially when it is checked in blue and white squares and turned into a blouse with a big fold that pretends to be an apron



JENNY

Just as we like to underscore the things that please our fancy, so Jenny enjoyed putting many rows of brick red faille ribbon on the front of this frock of beige Georgette crêpe. They are double rows separated only at the ends and hung with small brick red silk tassels



LANVIN

A blouse that declares itself marine for all that it is of green velvet bordered, collared, and cuffed with white organdie, buttons with green bone buttons over a pleated white serge skirt. Lanvin took grey straw, grey ribbon, and tiny grey feathers for the veiled hat

eral friends. Her reflections must be quite different from mine, for she needs a full Paris now that she is playing and dancing at the Casino de Paris—a Paris so full of theatre-goers that people will be turned away from the theatres. At another table some lovely creatures are lunching; their untroubled faces show clearly that no problems worry them, and they are dressed and made up till they look like adorable dolls. One has a dress of silk tricot in two colours—a style which is very new and very elegant. The lower part of the skirt is in navy blue, as far up as the hips, and above this it is in mauve; the mauve sailor blouse has an immense square collar which falls to the waist at the back and long mauve sleeves. A rather wide double sash of blue and mauve tricot is knotted about the hips, giving a charming effect. Every one is enthusiastic about silk tricot, and it is used now as much as serge or linen. It comes in stripes and also in two-toned effects such as the one which I have just described. In plain colours, black is especially good; I know of nothing more becoming or more graceful. It is so light that it is suitable for the hottest days of summer. On this same day, Mrs. Kemp wore a



JENNY

This frock knows how chic it is to be plain, even with delicate white Georgette crêpe. That is why it is simply pleated along the sides and without trimming but for a scarf of bright blue silk tricot that encircles the neck and waist and persists to the skirt bottom



CHÉRUIT



CHÉRUIT



MARIA GUY

A gandourah, in the dictionary, is a sleeveless undergarment of striped linen, worn by an East African gentleman. Yet Chéruit, with magnificent effrontery, takes silk serge, embroiders it with red cotton, puts in all the sleeves she can, inserts one willing Frenchwoman, and calmly calls it a gandourah

Maria Guy permits this black liséré straw crown with its prim black moire ribbon bows, to froth out into the most surprising black Chantilly lace brim with which to intrigue one's fortunate vis-à-vis

White wool makes this frock with its quaint basque back which you'll have to take on trust and its apron string girdle, which you can see for yourself. The embroidery motifs are yellow and Chéruit was particularly fortunate when she added a big loose cravat bow on one side to balance the smocking

You mayn't see her eyes, but she certainly has them or she wouldn't have recognized the superlative newness and smartness of a sheer white organdie hat trimmed with a wide serge ribbon in old-rose



MARIA GUY

The fringed cape collar of this dark blue taffeta coat has followed its independent cousin, the cape, and crossed its ends becomingly in front — with the result that what began by being a collar, ends by being a sash with tasseled ends



BEER



POIRET

It's a gay little frock; its piping and trimming of red grosgrain ribbon and its embroidery in bright red and blue done on sheer silver cloth, all seem more cheerful than ever because of their blue charmeuse background



POIRET

White Georgette crêpe makes the better half of the bodice and edges the two tiers of blue foulard below——but it's those gay white dots of different sizes that make the whole the chic and charming frock it is



BEER

The ingenious collar on this navy blue serge and taffeta dress has found a loophole by means of which it appears as a narrow sash. Blue beads, red embroidery, and a flock of red silk tassels—all participate as trimming

lovely Jenny dress of white Georgette crêpe. It was simple and soft, with flat pleats on the sides, and it was charmingly swathed in an endless scarf of silk tricot in a "Madonna blue." Her little hat of heavy white silk was also draped in blue, and the result was very informal and quite in keeping with our present existence, in which we have no social life but must meet many prominent people of French and cosmopolitan society every day.

A WAR-TIME LUNCHEON

After this typical luncheon scene of war-time Paris, at which statesmen were seated at tables reserved for men and four American Red Cross nurses were the only women at another tableful of men, my friend left to give some directions in regard to the packing of her trunks. Sybil decided to stay in Paris until the next day, when she could get a reserved seat, although no compartment.

At the fashionable hotels at Aix-les-Bains, people will certainly dress for dinner, so every one carries a variety of dresses in hand-luggage, since large trunks are not allowed. Sybil has a marvellous dress, from Doucet, of very fine white etamine, arranged in two big draperies which cross on a pleated foundation of silver lamé; it is sketched in the middle on page 33. The novel trimming, which glitters like spring water in the sunshine, is made of glass beads threaded on silver. Under an immense hat of black satin with a grey feather, this is a toilet without eccentricity, but with unusual elegance. It is one which is characteristic of Doucet, that past master in the art of harmonies. For evenings, when she is tired and wants to dine in her room, my friend has a gandourah of gold voile embroidered in gold, which Margaine Lacroix has made for her.

From Chéruit there is a white dress, sketched at the upper right on page 35, with a bodice resembling a little basque in back, but with a straight front, fastened at one side under a narrow embroidered band with a big cravat knot at the top. The little bias strip of wool knotted on the left hip and forming the belt is thoroughly typical of the newest fashions. These charming dresses are simple but exquisite in their details, whether it be the way a sleeve is set in, or the way the fulness is arranged in the back or in the skirt. We must admit that the courturiers have been quick to realize the trend of things; since April they have taken it for granted that we are in midsummer. Since many fortunate and fashionable Parisiennes are going to the various watering-places, this is easy enough to explain, for spring, which is usually at its best in Paris, has been passed by this year, and the dressmakers have been obliged to make dresses for all their clients to wear in watering-places—those very special summery dresses, some of which are shown in this issue.



MARIA GUY

This hat of beaver coloured crêpe Georgette with its scarf of matching silk tulle bordered with a band of beaver coloured Georgette, is at once veil, scarf, and, when wound around one, wrap

To wear at restaurant dinners, Lucile shows a dress, sketched at the lower left on this page in flesh coloured satin veiled with black chiffon with panels of very beautiful black lace held in by a high black belt. Poiret, Beer, and Worth have made some charming models for Aix-les-Bains, Biarritz, and Vichy; some of these are shown on pages 33 and 36. There are designs for all types, with as much or as little originality as one chooses; for even in the simplicity which these serious times call for, it is still possible to show originality. Those who stay in Paris as usual have plenty of time to make their summer preparations, and enjoy the advantages of having Paris all to themselves, since, in normal times, no one ever thinks of going to the country until July.

AN EXCITING PILGRIMAGE

The large shops are a great distraction for those who are fond of shopping. For others, who prefer excitement, there are possibilities for real adventures. A friend of mine, when she knew that Compiègne had been evacuated and was being bombarded, went there all alone to get some precious possessions from the house which she owns there. She herself took a painting by Mignard and some tapestries of the fifteenth century in a wheelbarrow through the ruined streets and down to the baggage van of a train which had been abandoned at the station. To hear her tell about all this is to hear a story full of beauty and despair; it gives one an idea of what can be done by a Frenchwoman of birth who is both energetic and sensible and who does not hesitate to risk her life for the sake of her beautiful family possessions.



LUCILE

Nothing could be more unusual among the pastel frocks at a garden party than this one of black chiffon with bands of black satin ribbon and sheer black lace. It has a narrow scalloped underskirt of flesh satin and cream lace



MARIA GUY

Just to show that she could make a brown flower if she wanted to, Maria Guy took yards and yards of beaver coloured tulle and twisted it into long petals, with brown taffeta for a centre at the crown



LUCILE

The collar of this jaunty little beige silk frock with its navy blue stripes will never rise up in a high wind, for Lucile has tied it down to the waist-line of the flaring blouse with blue silk thread and round crochet buttons



BERTHE HERMANCE

Nothing could be more demure than black satin and grey crêpe de Chine. But the designer has changed its whole life with a line of gold embroidery, two gold tassels, and a few stitches that give a culotte effect to the bottom of skirt



MARTIAL ET ARMAND

Who wouldn't conserve wool, if she could do it in this peach coloured cotton jersey suit for country wear? The whole secret is in the peach colour chiffon panels embroidered in heavy cotton thread of the same delectable shade



BUZENET

Mlle. Paule Andral of the Odéon wears this frock of beige crêpe de Chine and cream lace. The bodice is embroidered in blue and gold, the sleeves are in two minds about bows, and the skirt is draped to live up to its opportunities

In the free time that the departure of so many friends has left us, we can find a thousand new and interesting things to do. So, while my friend returns to Compiègne, where no one can accompany her, I am investigating the big shops, following a certain fad of hers for furnishing. She has bought some of the new straw fabrics in beautiful plain colours and in stripes, which are suitable for furniture coverings as well as for portières to hang between rooms. Behind divans, stretched on the wall, these straw fabrics which recall the sails of boats at Chioggia, would be very effective in stripes of blue and green, violet and green, or in two tones of yellow. Leather armchairs, too, might be decorative, re-upholstered in this material in unusual colours. The new flowers to decorate our rooms are so amusing that they must be mentioned. These are not artificial flowers of silk or cotton in which the petals are made to look as much as possible like nature—not at all. They are fantastic flowers, full of poetry when one sees them in Chinese pottery jars or in big turquoise cloisonné vases. Pale anemones edged with blue and with blue stamens, pepper blossoms with their flexible branches heavy with the weight of their scarlet tassels—there is an infinite variety of flowers, all of them appropriate for lacquered rooms where real flowers seem too highly coloured. Fresh flowers must be kept for crystal vases in light rooms which have not come under such modern influences.

Now that Paris is almost deserted, it has become quite usual for women to lunch alone at restaurants. In order to avoid the danger zone, it is simpler, between errands, to lunch in the quarter where one happens to be; but it is most important not to forget one's bread card.

"Your card, Madame?" the waiter asks politely.

"Good heavens, I have forgotten it," answers the frantic lady, whose heart is in her mouth, for, although in some large restaurants where one is known the head-waiter might overlook this, in others he is implacable. Of course, this only means that a routine must be adopted,—but, just now when we all have so much on our minds, it is difficult not to forget a few details.

The details which are easiest to remember, are those which are concerned with fashions, if one may judge by the new hats which Maria Guy is showing. What do you think of the idea of a ribbon of pink serge on a white book-muslin hat? It is certainly a novelty, and one which must be noted because of its typical simplicity. This hat is sketched at the lower right on page 35. Maria Guy has also made a toque of brilliant faille with a wired Chantilly brim, which would be charming for formal occasions. Its transparency makes a novel effect, especially by artificial light. A similar model is sketched at the lower left on page 35. As for the model in beaver brown tulle, that big dishevelled peony, sketched in the lower middle on page 37,—it will reflect a golden colour on the whole face and increase the effect of the yellow make-up which the Parisiennes have been

(*Continued on page 100*)



The Press Illustrating Service, Inc.

After showing their wounded soldier pupils various charming coiffures for their new trade, these little French teachers place themselves at the mercy of experiment

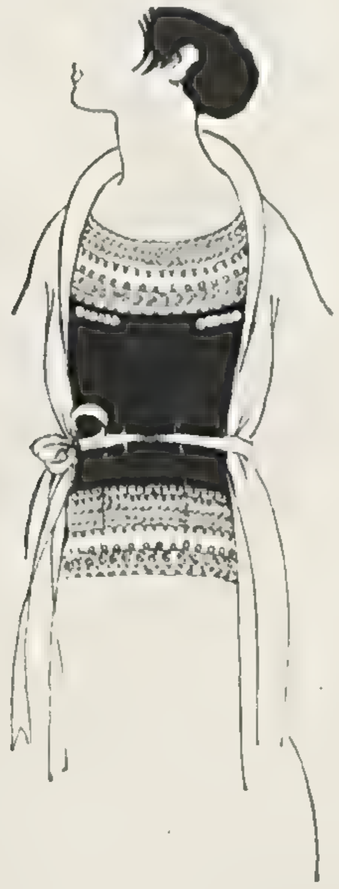
A WAISTCOAT IS OFTEN THAT FINAL TOUCH THAT MAKES A COSTUME SMART; IT MAY BE AS GAY, AS WHIMSICAL, OR AS SOBER AS ONE WILL

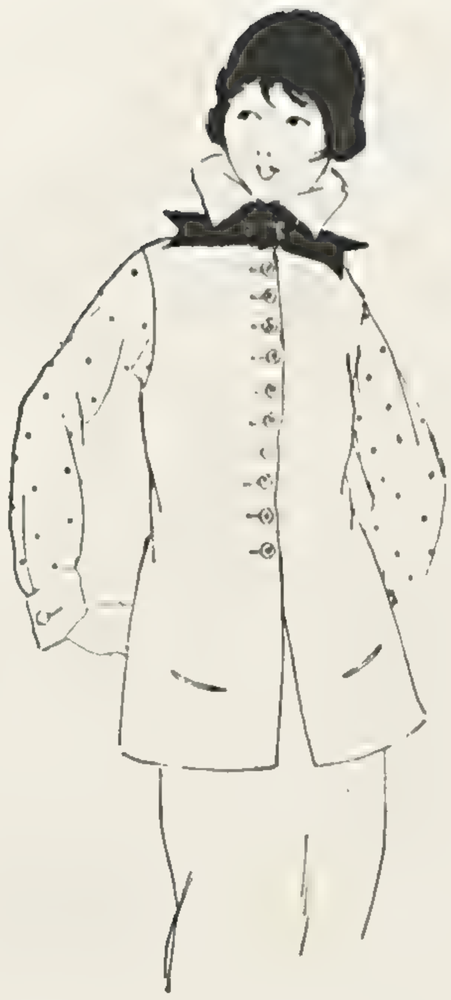


It has a trimness that is almost masculine in its crisp organdie front, but it has a trimming that is altogether feminine in its frilly fluted ruffles; it may be of any colour that matches one's mood or suits one's temperament



(Right) If one has a costume that is very sober, one should have a waistcoat that is very gay—as gay as this one in which bright satin bands and a bright satin girdle surround embroidery of brilliant Japanese design





It might have been Monsieur Prudhomme himself who buttoned himself into this waistcoat of white piqué with its prim row of flowered china buttons and its broad black taffeta cravat—but it happened to be a Parisienne

(Left) Peasant embroidery, that humble work of many colours, has made a trip to Paris and may be seen on many of the gay and festive waistcoats that accompany the newest tailored costumes on their way

THE Sultan Azodos, third son of the Shah of Persia, governs the province of Ghilan, and the people celebrate his superiority over all other beings in this quaint but ornamental manner: the tail of his white horse is dyed red. Somewhat similarly, in Paris, a woman of elegance is distinguished from other women, in this spring of 1918, by the colour and shape of her vest. There are no colour restrictions for that little bit of soft stuff which makes it; it may be blue or white, green or pink, but at least it must make a bright note in a dark costume, like a dormer-window which opens on a sun-lit horizon. This little light placard is the whole spirit of a dress, and endless ingenuity goes into its making. It may be the waistcoat of a Breton peasant, square and short, embroidered in every brilliant colour that one sees in the Breton pottery, or it may be the waistcoat of Monsieur Prudhomme, that thoroughly French character of 1848, with his redingote and his big white waistcoat buttoned from top to bottom with pearl buttons. The big waistcoats of the valets of Molière's comedies, which come down to the knees, may reappear in white or natural coloured kid, embroidered with a narrow festoon on the edge. And the waistcoat of that everlasting lover, the powdered marquis, in his pink and blue brocades, will be worn as he once wore it, with a jabot of fine lace, very open at the top and unbuttoned at the bottom, with the sole difference that not a pinch of snuff shall mar its whiteness; that pinch of snuff has become a harmless grain of powder.

There are Chinese and Persian fabrics, combining the most marvellous colours with the richest materials. They are as lovely as some beautiful exotic porcelain, and we may have as many of them as we have handkerchiefs, but in greater variety, since we do not stop at any eccentricity of form or colour. The back of these waistcoats is always made of a lining material such as is used for a man's, as it is only the fronts which show in the openings of our coats. These waistcoats are sometimes made with fulness, either in the way they cross in front, or in the ruffles of mull which form a basque on the skirt. They are quite different from anything we have ever had, and since, in fashions, change is the only thing that is important, here is something to fill our dreams.



Seeberger Frères

Blue foulard and white organdie are rivals for popularity this season, and Paquin diplomatically uses both on this blue serge suit. The blue tulle-trimmed hat is from Hamar



Seeberger Frères

A suit of "blonde" gabardine, seen in the Bois, was just a background for this businesslike gilet of white silk with its severe standing collar. Striped ribbon trims the sailor hat

IT MAY BE ONLY A STRIP OF FURNITURE FRINGE OR A QUEER BIT OF STRAW, CANNILY USED, THAT GIVES CHIC, AS WITNESS THESE TAPPÉ MODELS

"Passepoil" is the French and fashionable name for the fringe that travels back and forth and up and down this tunic of smooth white Italian silk—but in every-day life it goes by the less aristocratic name of "furniture fringe." However, whatever one calls it, it makes a most decorative trimming and especially on a blouse with a contrasting V and girdle of black satin, worn over a black satin skirt







If you are taller than she is and her head is cast down, you see that her hat is a smooth broad affair of tan faille silk with a soft loose crown and a band and bow of tan faille ribbon; but when she looks up, that selfsame hat becomes a dark blue background for a piquant face



It's a hat with an individuality and smartness all its own, in spite of the fact that its lines are familiar sailor lines and its only trimming is a perky bow of plain black taffeta. It's the straw that does it, for it's a curious heavy round straw in a mixture of black and white

This hat, with its crown of open-work black straw and its brim of black satin, has, like many people, developed more in some directions than in others. At either side it's as ambitious and as broad as a hat can conveniently be, but in front and back it shows a more retiring nature

Baron de Meyer



There is the charm of many conquests about a leghorn hat. But whereas the leghorns of long ago contented themselves with a nosegay, two streamers, and great ignorance of life, this one, with its rolling brim, has an upper facing of black velvet that undulates with the straw, and a loose—but oh so artful—black velvet crown. Just to show that it really belongs to the family, however, this latest leghorn wears two roses over its heart

When one's summer fur gives way to a string of pearls and a fan, one will long for a hat like this, made of layer on layer of sheerest white organdie with a double frill of the organdie, finely pleated, like a halo round the moon. To prove it really wasn't just a happy accident, the designer has signed his creation with a band of French blue ribbon tied in a bow



Baron de Meyer

HATS FROM STEIN AND BLAINE



One must be very sure of one's face to subject it to the severe test of this tailored hat of dark brown straw. The crown wears an inch which it has subtracted from the brim, which, however, is quite content to take in exchange a brown veil with a hand-drawn design in brown thread. The fore-ordained trimming for such a hat is a velvet ribbon in beige, twisted over directly in the front, and tied in a tailored bow in the back

SUMMER BRINGS THREE HATS WITH BUT A SINGLE THOUGHT: TO MAKE THE BEST OF ONE

BATHING SUITS HAVE DECIDED TO KEEP PACE WITH FASHION, STEP BY STEP, AND SO GO IN FOR SASHES, EMBROIDERY, AND ODD COLOUR COMBINATIONS



(Left) This bathing-suit could win its case for originality in any court, for it has the drape that the house of Callot made. As for its colour scheme, that is original, too. Although it starts out calmly enough with dull battleship grey taffeta, it soon develops little orange taffeta bands about the neck and sleeves and has its edges stitched in grey. The crushed belt and the rubber tam-o'-shanter are both orange, but the bloomers are deep lilac and finished with three narrow ruffles





The bathing-wrap is a white satin cape lined with rubberized satin in navy blue. Bands stitched with blue follow the lines of the edges, yoke, and seams, and the cap of blue and white satin fastens with a blue and white button at one side, like the wrap. The towel and knitting go to the beach in a rubberized grey satin bag that has applications of coloured rubberized satin in a design of fruit and flowers

Patterns of the designs shown on this page will be cut to order at the special rate of $3 in size 36; other sizes, with pinned as well as flat patterns, $5



DESIGNS BY POLLY TIGHE

This swimmer walks across the beach in a slip-on suit of black satin lined with white. It has a surplice bodice and a short skirt that crosses at the front and ties with a wide sash. As soon as the water is reached, this suit displays its protean talent. The wearer slips it off, and she is in a suit of navy blue and white striped wool jersey, ready for her dive



(Left) A design that is lovely enough for the opera accounts for the poise of this wrap of wool jersey lined with waterproof satin. Its Chinese blue is combined with a deeper French blue, and the panels are outlined with wool stitching in the two shades, with a design in silk braid and wool. Instead of bona fide sleeves, wide openings are left for the arms

The pleasure of a smart appearance on the sands and the fun of a good swim are practicable in this slip-on bathing-suit of brown taffeta with a double belt and narrow bands of tan. It fastens at the front with buttons at either side

LACE NETS THAT PARIS SPREADS FOR THE FEET OF THE UNWARY SHOPPER

MODELS FROM GIDDING



Chéruit used cream coloured filet lace over white satin for this dress and draped the lace in back in a way that suggests the hood of a burnoose. Wide sleeves set on to the drooping shoulders continue this soft loose effect, and the sash of heavy white Georgette satin with unfinished fringed ends is thoroughly in keeping with the whole costume



Over a foundation of silver cloth, finished at the bottom with a wide fold of white chiffon, a cream coloured filet mesh sprinkled all over with cream colour tassels hangs in straight and simple lines. Chéruit was so pleased with this combination that she added nothing but a crushed sash of silver cloth, tied to form a cascade drapery at the side



A gown of black Chantilly lace from Paquin, not satisfied with being beautiful, insists upon being original, too. A deep band of black satin hung from an embroidered organdie top makes the underskirt; and the sash of black taffeta slightly exaggerates the fact that a big bow in back is a charming feature of this season's styles



When you see lace and long lines combined in an unusual way you may be sure that the Callot sisters are responsible. Black chiffon over white silk is used as a background for these panels of white silk lace in an all-over spray design. A belt of the lace is drawn over lace panels in front, to meet the panels in back

FASHION DISCIPLINES THE WAYWARD LOCK









COIFFURES BY ROBERT

These four interpretations of one style of coiffure all show that hair-dressing, having adopted the simple life some time ago, is still following a path that is puritanical, although not always straight. In the sketch at the upper left, the hair is brushed severely back from the forehead and caught in a soft loop, held above and below by a tortoise-shell comb set with onyx. In the middle photograph, Flore Revalles has adopted a softly waved coiffure which follows the lines of her shapely head and tucks in at one side of the back under one of the jewelled pins which are taking the place of more elaborate ornaments. The coiffure at the upper right is simple, too, in spite of the waves that outline the face and grow wider towards the back of the head, and the sparkling bandeau of jewels that crowns it in the evening. But the coiffure at the bottom of the page is the most puritanical of all—it has suppressed any hint of the wayward lock or unruly curl of fiction and firmly tucked all frivolity under the sleek twist at the back















(Two coiffures above) A coiffure can do amazing things to one's personality; only the most strong-minded woman can be self-possessed when she knows that her hair is badly dressed, but almost any woman feels more poise with every pin that holds her hair in its most becoming lines. By knotting the hair high at the back of the head—presto—she acquires a charming air of dignity, and by adding curls over the ears, she has a new delightful touch of piquancy

(Two coiffures, middle, above) Betwixt-and-between stages are apt to be unpleasant periods, and especially discouraging is that stage betwixt short hair and long. Vera Beresford, however, illustrates a solution for hair that has been bobbed but now aspires to flowing lengths. While it is neither long nor short (and afterwards) it may be drawn back from the forehead and turned under at the back, and the ends at either side may be rolled into puffs or curls

(Two coiffures above) Fashion has refrained from regulating the exact position of the knot of hair at the back of the head, realizing, no doubt, that there are heads that are more shapely when the knot towers independently above them and others that insist upon a lowly position at the neck. The only rule is one of simplicity, and even this may be waived in favour of an unusual ornament, a feather, a band of ribbon, and, for the young girl, a small spray of flowers

(Left) This season straight hair is not ashamed of its straightness. Unless waves are more becoming to the face beneath it, it is entirely frank about its lack of curves and quite independent of artificial aid. Rae Hartley illustrates the possibilities of a curl-less coiffure by the simple and becoming method of drawing her hair straight back from her forehead, softening it over the ears, and then rolling it into a low knot pinned securely in place at the back of the head

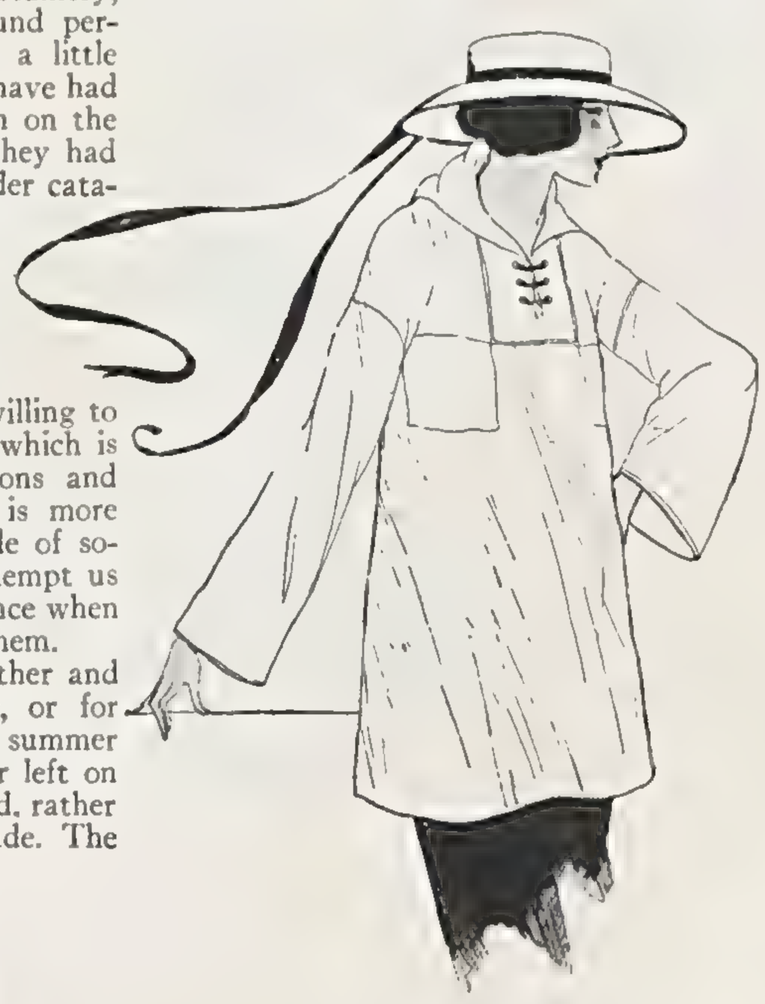
DRESSING ON A WAR INCOME

Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned as well as flat patterns, $5. A pattern of any blouse shown in this department will cost $1.50 in size 36; other sizes, $2.50

THERE are many women who are satisfied with the skirt, blouse, and sweater combination for their country clothes; but there is an ever-increasing number who are beginning to look for a little more originality, and it is for them that these clothes have been designed. There is nothing freakish about these models. In a season which promises to keep closely to the conventional in its costumery, the designs on these pages will be found perfectly wearable. But they differ just a little from the ordinary sports clothes, which have had a long day and which make the women on the verandas of a country club look as if they had dressed themselves out of some mail-order catalogue.

Every one of these designs has a touch of originality about it and is well made of the best materials. The prices are not extraordinarily low, at first hearing. If one wants really first-class materials in these days, one has to be willing to pay for them. But one good costume, which is adapted to a great number of occasions and which will look well on all of them, is more economical in the end than a multitude of so-called cheap skirts and blouses which tempt us by small prices, but prove an extravagance when we pile up an unnecessary number of them.

A country suit which will stand weather and may be worn for sports, for walking, or for motoring is the first requisite of the summer wardrobe. The one shown at the lower left on this page is of soft heather mixture tweed, rather light in weight and of a green brown shade. The material has undergone a process of waterproofing which makes it impervious to rain. Sleeveless garments have made great strides in popular favour this season, and this jacket shows a rather new version of them. Its lines are simple, with patch pockets on either side. Each section of the jacket ends in curved seams, which give a new appearance. The narrow belt ties in front, and the coat is buttoned in double-breasted fashion. Under the rolling collar there are four flat buttons hidden from view and used to fasten on the short circular cape, lined with a beautiful quality of brown silk, which may be worn falling smartly from the shoulders or may be drawn around the body, giving extra warmth and protection from the weather. The skirt is perfectly plain and is cut in two pieces, with the seams at the sides. This suit is an example of the sort of garment that is a real economy. It may be worn as it is for walking or motoring, and when the cape is removed it makes a golf costume giving perfect freedom to the arms. The jacket may be used just as a sleeveless sweater with a linen or gingham frock or a blouse and skirt. Made of heather mixture tweed, it costs $125. It would also be good in wool jersey, if one is not tired of that ubiquitous fabric, and perhaps the jacket would then be even more useful.



This country suit of heather mixture tweed or wool jersey is a whole catalogue of possibilities. It combines all the advantages that capes and sleeveless jackets have, it is impervious to rain, and may be worn for walking, motoring, or golf



Those who are land service gardeners can not go to sea, but they may adopt a linen crash smock that is frankly cut on the sensible lines of a sailor's wind coat. It laces with gay cerise cords and has wide long sleeves that may be rolled up when one works in the shade

THE NEW SLEEVELESS COAT

We have had the sleeveless jacket with us for a long time, but the sleeveless coat is something newer. It has been designed for wear over a plain one-piece frock of simple design and simple fabric, to lend extra warmth or to give variety to the costume. The coat sketched at the lower right on this page is made of navy blue serge and hangs in panels, one forming the back and two the sides, trimmed with black tailor braid. The two front panels are somewhat shorter than the back one, giving grace of line. Sash ends cross in front, looping loosely again at the low waist-line in the back. In blue serge the coat may be bought for $45. One of the advantages of this simple design is that one may have it copied by a tailor or dressmaker. In that case, the material must be carefully chosen to harmonize with the frocks with which one intends to wear it. For some wardrobes, a tan or neutral shade would give better combinations. Others might call for black or white. It is worth while to give careful consideration to the selection of the colour, as the great advantage of this coat is the number of frocks with which it may be worn.

If one desires to retain the skirt and blouse style, there is no reason why the materials chosen for this favourite combination may not show some originality. The sketch at the lower right on the opposite page shows a costume which has been carefully worked out. The blouse, so simple that it might be called a shirt, is of white French flannel, a material of which we shall see something this season after its long retirement. It is cut on military lines with patch pockets fastened with either bone or pearl buttons. The long line of the collar takes away a too-masculine air, and the narrow cuff fastens tightly around the wrist. In French flannel the blouse will be made for $15 in thoroughly well-tailored style. It may also be ordered in white handkerchief linen for $15 or in khaki coloured



The sleeveless coat gives welcome variety to simple one-piece frocks. With its three panels and its crossed and looped sash, this model has decided grace of line. One should choose the colour to go with as many frocks as possible



Sweaters may advantageously give up wool for silk, and for summer they should be as gay as this slim cerise model from Poirette, London. It is sashed and banded with white at the neck, and the sleeves are set in with knitted cross-bands

poplin or gabardine for $18. An unusual sports skirt, and one of the newest, goes with it and may be had for $45. It is accordion pleated, a revived fashion which gives excellent service for country wear. The material is a fine velours similar to a wool cashmere, and the colour combinations are dark green and white, brown and blue, black and white, and navy and white. The skirt is practically a one-piece affair and is slightly circular at the bottom; the checks form unusual lines from the way the pleats fall. The hat worn with this costume is a perfectly plain sailor, one of the smartest types shown this season and one which looks wonderfully well when it is becoming. A woman who can not stand severe lines should not attempt to wear this rigidly correct style. Any one, however, who looks well in a riding-habit is safe in adopting such a hat.

For some time women have been expressing a desire for a new country coat for motoring and sports to take the place of the sweater, which



It is a wise wardrobe that enlists the services of the nautical pea-jacket to release sweaters for the Army and Navy. For motoring and sports this country coat is a new suggestion that will prove vastly useful and becoming

many of them feel has been rather overworked. One of our designers makes the suggestion which is shown in the sketch in the middle of this page. This is neither more nor less than the pea-jacket of the United States Navy with its double-breasted front, wide sleeves, convertible collar, and characteristic slit pockets on either side of the front buttons, into which one can comfortably slip one's hands on a chilly motor drive. As seen in the sketch, it is suggested in duvetyn or wool velours, in navy blue, of course, and is lined with tan, white, or grey pussy-willow taffeta, so that it slips on easily over any sort of a gown or over the French flannel blouse which promises to be popular for sports wear this summer. One of the tailors recommended by Vogue is enthusiastic over the idea of making up this useful garment. In duvetyn it will be $75 and in wool velours, $65. As a suggestion for a young girl who has a penchant for sailors and would like to wear their working cap, the designer has planned this version in white silk poplin, softened and feminized with a patterned veil. All but the youngest faces, however, are cautioned against its trying lines.

The costume sketched at the lower left on this page has also been designed for the young girl of slender proportions. It is developed in white pongee, the skirt finely pleated and rather longer than those we have been seeing lately. It is trimmed at even intervals throughout its length with two rows of coarse navy blue silk stitching.

(*Continued on page 98*)



When a white pongee costume has a graceful Russian blouse over a finely pleated skirt trimmed with blue silk stitching, it is one which a slender young person may wear at almost any hour or on any occasion of the summer



Another of Poirette's silk sweaters is wine coloured, and the bands at the edge are jade, gold, tomato, and royal blue. With a wine coloured silk skirt the combination makes a costume that offers suggestions to those who are true to sweaters here



More distinction is obtained by tailoring the popular blouse and skirt costume to within an inch of its life than in any other way. This French flannel blouse is combined with an accordion-pleated velours sports skirt

L'AMANT D'HERIKA

Quand mon amant, mon bel amant,
L'amant que j'aimais tendrement,
Un matin d'automne, naguère,
Vers l'occident partit en guerre,
Pour lui servir de talisman
J'avais cousu sous son dolman,
Protégeant le coeur de leurs ondes,
Mes deux plus belles tresses blondes.

Quand mon amant, mon cher amant,
L'amant que j'aimais follement,
Un matin d'automne, naguère,
Vers l'occident partit en guerre,
Pour le sauver dans les combats,
J'avais gravé du haut en bas,
Avec une opale coupée,
Des noms de saints sur son épée.

Quand mon amant, mon tendre amant,
L'amant que j'aimais ardemment,
Un matin d'automne, naguère,
Vers l'occident partit en guerre,
Pour conjurer l'esprit du mal,
J'avais aux crins de son cheval
Tressé du trèfle à quatre branches
Et des brins de fougères blanches.

Ah! tombez mes cheveux d'or roux!
Au clair de lune effeuillez-vous,
Néfastes branches de fougères!
Dans vos chapelles mensongères,
Ricanez, saints du Paradis!
Symboles faux, je vous maudis!
Car, mon amant parti naguère
N'est pas revenu de la guerre. . . .

H. DE FLEURIGNY.



H. C. Ellis

Madame Pierly's "hôtel particulier" in the Rue de Pomereu at Passy, just outside the gates of Paris, is famous for its brilliant gatherings. In the huge studio at the top of the house the charming actress holds her salon, in the true French sense of the word. At her dinners, which are among the most brilliant in Paris nowadays, are gathered the best known stars of the opera and stage, as well as the "hommes du jour" in political, journalistic, and military worlds. Victor Gille often interprets Chopin for the delight of these distinguished guests and it was here that Madame Paule Andrale of the Théâtre National de l'Odéon, recited, with piano accompaniment by Victor Gille, de Fleurigny's "L'Amant d'Herika." Among Madame Pierly's guests is the much decorated but very modest chief of the aviation escadrille, "Les Cigognes," of which the heroic and much regretted Guynemer was the chief "ace." The photograph shows Madame Pierly sitting in the small library which opens out from the studio and is furnished in the quiet, dignified, modern English style.

After dinner, liqueurs and cigarettes are served in this studio, which is large, dignified, and stately and yet has a very livable air. The old Renaissance panelling and mantel were brought from a famous château on the "green Loire"; and the hangings, which are true to the period in design, are dull blue and gold to match the antique finish of the woodwork. The mural decorations of biblical and oriental scenes are by Camille Roche. Three broad steps lead up to a platform which forms a stage for the various guests who contribute their talents to the evening. Madame Pierly, who is the wife of Jean Sapène, editor of "Le Matin," played at the Ambigu in the winter of 1916-17, and is now playing an important part in a piece by Lucien Bager and Willemetz at the Bouffes-Parisiens

THE STUDIO SALON OF

MADAME JANE PIERLY, OF

THE BOUFFES-PARISIENS



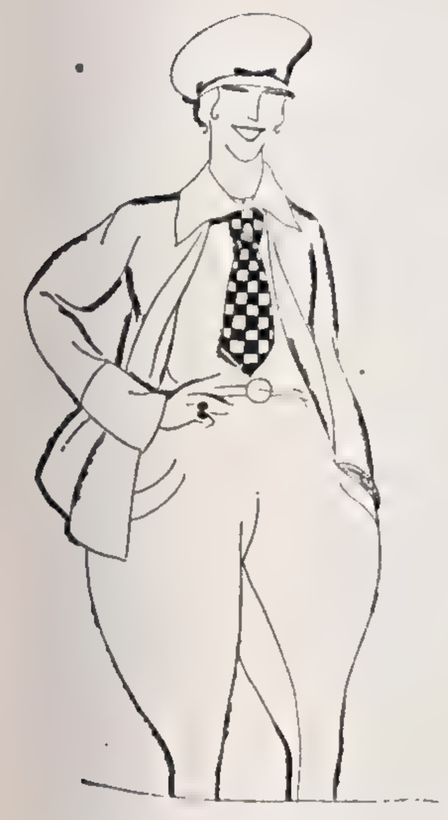
The question of a proper costume for riding to hounds—or to any other place one may have in mind at the moment—Mlle. Trèsmoutarde (centre) settles in a way which would have horrified grandmamma and grandpapa

SPORTS—*and the* TRADITIONS *of the* TRÈSMOUTARDES

What Would Grandmamma Trèsmoutarde Say to the Career of Blood And Crime Led by the Modern Sportswoman, and to Those Accessories Before the Fact, the Clothes She Wears in the Name of Sports?

By ROGER BOUTET de MONVEL

Sketches by Benito



This tie is registering in its subtle little black and white way the spirit required by the chequered career of a sportswoman

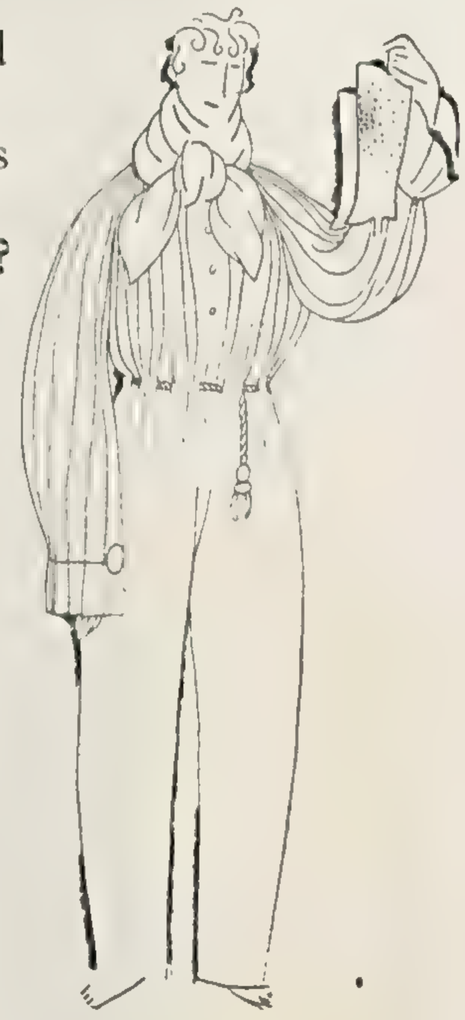
I'M going to talk about Mademoiselle de Trèsmoutarde. You know this young person as well as I do, —big eyes, a superb figure, the complexion of a lily; a little turbulent and feverish perhaps, but at the same time gay, lively, charming; plays golf like Lord Fitzboodle, rides like the duc de Septeuil, skates like the late Prince Rozakokoff, handles a gun, a racket—but I'll keep the rest till later. First, I want to say a few words about the mother and grandmother of Mademoiselle de Trèsmoutarde, and to compare their manners and customs with those of our heroine.

THE EVEN TENOR OF GRANDMAMMA'S WAY

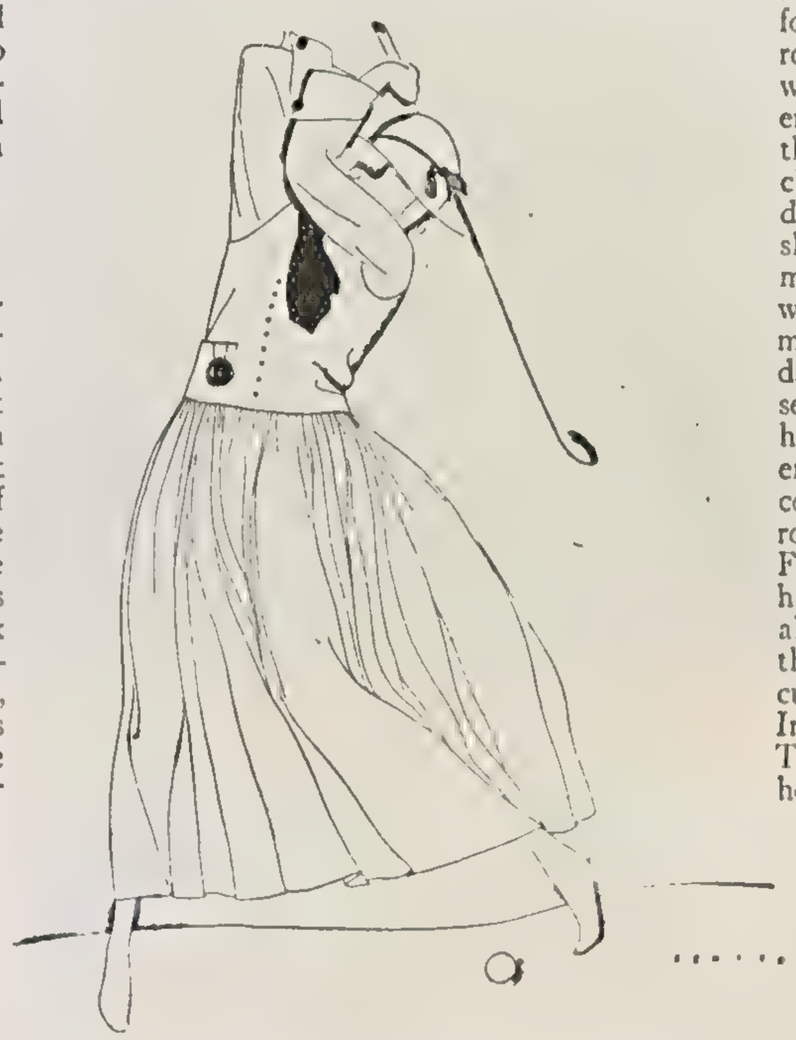
It is a fact that grandmamma did not care for sports. I did not know this venerable dowager at all, and for a very good reason; but I can picture her in her hotel in the Faubourg Saint Honoré, seated in her great armchair, which she left as seldom as possible, reading the latest speech of His Majesty, or the new poems of Monsieur de Lamartine. Oh, the excellent dame was not to be trifled with, and her existence was that of one who respects the best usages of society. Six months in her château, six months in Paris, a ball at Carnival time, concerts and sermons in Lent, very few theatres, no journeys, and cards continually. I lay stress upon cards, because they constituted, on the whole, her greatest pleasure, and furnished her with a motive for gathering about her the most restricted and unalloyed society. At this period the satisfaction of finding oneself in good society surpassed all others. But I admit that I am digressing, and that the subject of sports is not advancing.

I was saying that grandmamma felt no special inclination for them. It remains to be known, indeed, whether the good lady even suspected that such things existed. There were, to be sure, certain young idiots, amateurs of racing and horse-breeding, who wrapped themselves in brown cloth coats, cut exactly like those of the trainers at Newmarket, who prided themselves on following the régime of the jockeys in their diet, and who went occasionally to the Bois de Boulogne, a lost deserted spot, to lay the most eccentric wagers among themselves. The dowager Marquise de Trèsmoutarde did not wish to hear, even for men, of such ridiculous diversions, all of at least questionable respectability; and to the end of her days she remained firmly attached to the old customs, her armchair, and her cards.

She had a daughter who, like all the young girls of her time, did not fall short in the least detail of being the best brought up young person in France. I did not know her either, but I can easily picture her as a *pensionnaire* with the good sisters, in her black dress with the sky-blue ribbon across her breast. I don't know whether this engaging child loved sports, or if she ever had the chance of finding out what she thought about them. On Sundays, two by two, all in a row, she and her comrades went for a walk along the roads, and during the week, shut up in a court enclosed by four walls, they took their exercises in playing battledore and shuttlecock, skipping the rope, or making a top spin by whipping it furiously. But I am forgetting the most important thing. Every Monday and Friday Monsieur Floridor, the dancing-master, presented himself, arriving in his carriage, wearing his clothes of ceremony, his fingers covered with enormous brilliants, the smallest of which, according to him, was the gift of a queen or a royal princess. As the sole official repository of French elegance, Monsieur Floridor preserved in his memory its precise and perfect elements. He alone was qualified to teach noble deportment, the masterly slowness of the courtesy, the difficult art of walking with one's toes turned out. In default of better, the young Mademoiselle de Trèsmoutarde applied herself with her whole heart to this type of sport and made rapid progress in it.



The vicissitudes of a day's shooting with Mlle. Trèsmoutarde makes one a bit gun-shy, as well of the lady as of her weapon



Mlle. Trèsmoutarde does not count that day lost whose low-descending sun sees a few teeth sacrificed to hockey, or a bone or two (preferably her opponent's) to golf

At length she left the convent and married. From that time on she had a splendid carriage and pair, à la Daumont, with footmen in green plush caps, top-boots, and powdered wigs; and every day, in the midst of a procession of carriages and cavaliers, she drove to the Bois to make the tour of the lake.

One might say that this daily drive soon became her principal and favourite

(*Continued on page 94*)



Ira L. Hill

MRS. VAN RENSSELAER C. KING

In Paris, early in April, Mrs. Jewett Minturn, who was Miss Sarah Jewett Robbins, daughter of Mr. Julian Robbins, became the bride of Lieutenant-Colonel Van Rensselaer C. King, U. S. N. A. Mrs. King has been engaged in Red Cross work in France for the past several months; she is a sister of Mrs. Lydig Hoyt. Lieutenant-Colonel King's sister, Mrs. Charles de Rham, who was Miss Jeanne King, announced her engagement to Lieutenant Charles de Rham, junior, 305th Infantry, U. S. N. A., at the same time that Mrs. Minturn announced hers and has just recently been married

SEVEN WAYS *to* HELP *the* ALLIES

THE purpose of these paragraphs is to constitute a brief guide to some of the most interesting of the smaller war charities. The list has been compiled because so many lesser war charities are too likely to be overlooked, as the larger ones are more easily remarked; many people would gladly answer these appeals if they only had a clearer knowledge of what they actually are. The causes are all worthy ones, each with a very definite purpose of its own that does not overlap the others. They are not competitive, but co-operative toward the cause that is the chief interest of us all.

The ravages of war are wide spread; this statement is so true and so trite that it has lost its force. An example of what it means, however, is the case of Armenia. This country, one might think, was far enough from the scene of any actual fighting to escape the fate of Belgium and Poland. But the killing of two million Armenians,—a peaceful pastoral people, subject to the Turks and not allowed to bear arms—was one of those "necessary war measures" with which Germany, during the last four years, has made the world familiar. Under German orders the Turks have conducted a series of systematic deportations; in a village of ten thousand people, for example, every man has been killed and every woman and child driven out into the desert to starve. One wonders why the Germans did not kill them all—but the time and attention they could spare from Belgium and Poland has, of course, been necessarily limited. Even Germany needs a year or so to murder four million unarmed people. With the thrift and efficiency so characteristic of their culture, the German has wasted few bullets in Armenia,—it is more economical to behead all the men of a village or to compel them to dig a trench in which their bodies are buried after they themselves are killed by the bayonet. Armenia is a land of beautiful women; and the women who were the wives and sweethearts of those murdered men received the same treatment that the Germans have accorded the women of other races at their mercy. The old women were clubbed to death; it is rather easy to kill an old woman.

For the survivors who have taken refuge in exile camps or managed to reach Jerusalem, life as a nation is over, for the Armenians never have had any government, but have lived under Turkish rule; family life is over, for there is no Armenian family that has not had its home and its possessions burnt, its mulberry trees cut down, and at least one of its members murdered; life in the sense of existence from day to day, that mere futile being to which we all cling, for some strange reason, is almost over. There is no food for the Armenians, and when there is no food, it is always the children who suffer most. In Lebanon alone one thousand children die of starvation every day.

Every cent of money given to the Armenian and Syrian War Relief is cabled direct to Armenia—for cables can not be sunk—the food is bought there and is distributed personally by the Armenian Relief Administrators. Cheques should be sent to Cleveland H. Dodge, No. 1 Madison Avenue, New York. You can know, wherever you live, that twenty-four hours after sending your money, it will be saving lives in Armenia.

Perhaps a slight idea of the appalling hunger of the children may be gained from one incident told by Ambassador Elkus. A little boy brought into one of the hospitals continually cried and begged for bread, but he could not be given solid food in his condition. When the physician explained this to him he replied that he didn't want to eat the bread, he just wanted to put it under his pillow so he could feel that food was near. Even so little would satisfy him. Is it nothing to you, all ye who pass by?

A CHARITY FOR INDIVIDUAL CASES

A war charity that is little known, but that is doing a very special work, is the Mayfair War Relief, which is located at 135 East Fifty-sixth Street, in New York, and at 77 Rue de la Boëtie, in Paris. This organization was started during the early part of the war by a group of people whose friends and relatives in France wrote of the many pitiful needs of those about them. So urgent were these needs and so pathetic the stories of deprivation, that the recipients of the letters at once began to help those whose misfortunes had been brought to their attention. This was the beginning of a new war charity which differed from almost any other in the fact that its work was largely personal and its gifts went to special individuals or to small hospitals whose particular needs were known. The name came from the fact that, until the organization acquired its present home on Fifty-sixth Street, all packages of clothing and other donations to be sent to France were left at the Mayfair Shop on Fifth Avenue.

Until recently the Mayfair War Relief has been supported by its own members and their friends, but the various branches of its work have grown to such proportions that the committee of seventy feels that the time has come to ask help of the public. One department—that which sends boxes of food to prisoners in Germany—has an especial appeal just now when many of our own American boys are in the dreaded German camps. It is a comfort to know that the packages of food and other comforts are actually received by the prisoners. These packages, which contain a variety of groceries and other comforts, are generally purchased and sent by an experienced buyer in France. Any money which is donated for this purpose will be sent directly to France without deductions of any kind.

The Mayfair War Relief works in cooperation with a committee in Paris which keeps them in touch with particularly urgent cases and which also distributes whatever is sent from this side. In addition to the packages for prisoners, they give food and clothing to French and Belgian refugees and to French hospitals and *crèches*, send comfort kits to friendless *poilus*, and make a large number of surgical dressings for small and needy French hospitals in the vicinity of Paris. These dressings are made to fill particular needs and are sent directly to the hospital which has asked for them. Through the "Boy Comrade" department, a branch of the charity under the direction of Miss Constance Delanoy, over twenty-five hundred boys in this country correspond regularly with soldiers at the front. The soldiers are recommended by their officers as *"bon soldats"* in need of cheer and personal interest, and the appreciation which they have shown has more than justified the enormous amount of translation and clerical work which Miss Delanoy and her assistants are doing. The Mayfair War Relief makes its shipments under the care and at the expense of the French Government, and they report that, up to date, everything which they have sent, including surgical dressings, clothing, groceries, and money, has been received without loss or damage. They will be glad to receive donations and will see that they are used for whatever purpose is designated. Cheques should be sent to Mrs. John H. Holden, the President of the organization, care of the Mayfair

(*Continued on page 90*)



One of the finest posters of the war is by Charles B. Falls, soliciting books

THE COLLEGE WOMEN'S PLATTSBURG

A Summer Training School for Nurses, Limited to College Graduates, Has Been Instituted at Vassar College

SHE has earnest eyes, sorrowful eyes that follow one, this nurse with the soft white head-dress and the big red cross. Behind her, a file of bright girls in cap and gown go by against grey buildings, their arms full of books. They have looked at life, but not lived it. She has looked, and lived, and dared to look again. Under her picture is written, "The College Women's Plattsburgh." She is the spirit of the Vassar Training Camp for Nurses, and her spirit has been made into its official poster. The idea behind her grew slowly. A year ago, the Vassar Provisional Alumnæ Council saw the background, their wonderful old college. They wanted to offer it to the Government this summer as a training-school for young women for patriotic service. But what kind of service? In the emergency, the genius of the Anglo-Saxon race took the road of least resistance in the usual form of a committee—two men, and Mrs. John Wood Blodgett as chairman.

A CONSCIENTIOUS CHAIRMAN

Mrs. Blodgett, who is well known in Washington and New York, is the sort of woman who wears a chairmanship very seriously. Once upon a time she built a hospital given by her husband to the city of Grand Rapids. She took six years about it, studying everything that could go into a hospital, from the corner-stone upward.

"When she came to the question of elevators," said a friend of Mrs. Blodgett's, "she sent for an out-of-town expert. When he went away, he declared he'd met a woman who knew more about elevators than he did. No, she wasn't born with a mechanical mind; she'd just studied the subject."

The question of where to insert Vassar in the Allied support trenches couldn't wait six years. But Mrs. Blodgett gave it six serious months. Vassar's contribution should be something so fundamental that it should be good for a war-torn world and equally good for that which would succeed to it. It should be something not only beneficial for the country, but equally beneficial for the woman who served the country. Mrs. Blodgett read, she travelled, she went to meetings; but, after all, it was a chance speaker at a National Defense gathering at Carnegie Hall who finally painted the Red Cross nurse into the foreground of her mental poster. He spoke about the withdrawal of doctors, the withdrawal of nurses, the vast increase of civilian need due to the war. Miss Julia Lathrop, director of the National Children's Bureau, the only woman bureau head that Washington has appointed, and also a Vassar graduate, had recently appealed to the country to save one hundred thousand extra babies this year to help make up the wastage of the war. Mrs. Blodgett's own state of Michigan had been asked to save two thousand eight hundred and eight in excess of last year. But with fewer doctors, and fewer nurses——



Aimé Dupont

Mrs. John Wood Blodgett, chairman of the committee which recommended that Vassar should enlist in the ranks of war workers

THE NEED OF NURSES

"Oh, I saw it all then, though I didn't know how big it was!" Mrs. Blodgett said. In January of this year her committee brought in the following report:

"That it is the unanimous opinion of this committee that the fundamental need at the present moment for women is in the department of nursing; that the country is facing a serious shortage of professional trained women, which will become more acute as the war goes on; that if a skilled service is to be available for the care of the wounded abroad, as well as the sick at home, the necessary supply of trained nurses must be greatly increased. Our committee would therefore recommend that such buildings at Vassar as may later be designated, be given over to a summer school for intensive theoretical training of hospital nurses and limited to college graduates, who shall be recruited from all the colleges recognized by the A. C. A., beginning with the graduates of 1918 and extending back ten years."

It was a big thing, a colossal thing. College women had not been interested in nursing to any large extent, partly on account of the three-year training, not a day of which had ever been deleted because of previous academic preparation. To ask them to enter on such a long course now—a course headed for peace though set by way of war—with all the exciting France-ward avenues of immediate war work open; to sign up the necessary round thousand out of which to pick the five hundred that Vassar could accommodate—for if one-third of the men who volunteered for the Army were rejected as unfit, the proportion would be greater among women—to so present the work to the Government, the Council for National Defense, the Red Cross, the Hospitals, the nursing and medical professions, as to win the necessary educational and financial support and follow-up—no wonder the Vassar Alumnæ quailed before the earnest eyes of this super-nurse that their own committee had evoked. But, thank Heaven, Vassar has the fighting traditions of a pioneer college.

COOPERATION FROM ALL QUARTERS

The Committee on Nursing of the Council of National Defense was approached, and they approved the scheme. So did the Red Cross, with a postscript of seventy-five thousand dollars toward maintenance. Hadn't they already provided seven thousand nurses, and hadn't General Gorgas retorted by demanding thirty thousand, five thousand more of them to be in uniform before June of this year? And where were they all to come from, with ninety thousand as the maximum estimate of registered nurses in America? And if they all did come, what was to happen to the civilian population, unless something like this new Plattsburg should draw recruits to the ranks from other professions.

The National League of Nursing Education appointed a committee to cooperate with the Vassar Training Camp Faculty on the side of practical nursing. Hospitals all over the country agreed to allow the proposed summer course to stand as a year's work when the pupil-nurses came to them after their three months at Vassar. And then the Alumnæ started out to tell little Mary Jane Graduate about her unparalleled chance to serve her day and generation. Nothing had been forgotten but a Committee on Uniforms that up to date has never been appointed. This omission by the way, strikes one as extremely significant. Any woman not carried away bodily by altruistic sentiments would have planned her uniform first.

The new "battle-line for women" propaganda has been successfully carried into one hundred and fifty colleges, and Dean Mills of the Training Camp has sent out two thousand appli-

(*Continued on page 88*)



The cost of a three months' course in this intensive training-camp is ninety-five dollars, and many scholarships have already been given by women, themselves past their first youth, who are eager to serve by proxy



By Selby, from Cooperative Press

On April 13, in Zion Episcopal Church, Dobbs Ferry, New York, Miss Phyllis W. Brown, daughter of Colonel Franklin G. Brown, was married to Lieutenant Leigh Hill French, junior, of the Ordnance Department, son of Commander Leigh Hill French, who is a naval attaché at the American Embassy in Paris. The bride was attended by her sisters, Mrs. John Hoar, of Boston, and Miss Sylvia E. Brown, and her cousin, Miss E. Margaret Eldredge. She wore a gown of ivory satin with old lace and her mother's wedding-veil of Brussels net held by a becoming Russian crown of point-lace and orange blossoms



Kazanjian

Miss Amy Bradish Johnson, daughter of Mrs. William Graves Bates, was married on April 21, in the chapel of Saint George's Church, Stuyvesant Square, to Lieutenant Herbert Groesbeck, junior, U. S. R., son of Mr. Herbert Groesbeck. This picture was taken when the bride was a bridesmaid at the wedding of her cousin, Miss Marie Gaillard Johnson, to Lieutenant William Hamilton Russell, U.S.A. Mrs. Groesbeck's stepfather, Colonel William G. Bates, is at Camp Wadsworth, Spartanburg



Ira L. Hill

Miss Katherine C. Culver, daughter of Mrs. Charles P. Kling, was married April 13, in the chantry of Saint Thomas's Church, to Mr. Rodney Williams, U.S.N. R.F., son of Mr. George C. Williams, of Baltimore, Maryland. The wedding-gown was of white satin with point-lace, and the veil of tulle, held by a wreath of orange-blossoms. The bridal bouquet was a lovely arrangement of white orchids. Miss Katherine E. Morris, daughter of Dr. Lewis R. Morris, was maid of honour, and the bridesmaids were Miss Marion Townsend, Mrs. J. Theus Munds, Miss Eleanor Darlington, and Miss Dorothy Willard



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THE WEDDINGS OF THESE NEW YORK BRIDES SHOW THE TOUCH OF SPRING

Miss Margaret Fahnestock, daughter of Mrs. Gibson Fahnestock, was married to Mr. Sylvanus Stokes, junior, U. S. N. R. F., on April 3, in the Bethlehem Chapel of the Cathedral of Saint Peter and Paul, Washington, D. C. Her wedding-gown and veil suggested the moyen âge, and little boys formed a picturesque tableau by holding long wands topped by Easter lilies



Photographs by McCaul and Dickson

Miss Peggy Phipps is the daughter of Captain John S. Phipps and the sister of the young man at the upper right. Her mother was, before her marriage, Miss Margarita C. Grace, the daughter of Mr. Michael P. Grace. Miss Peggy accompanied her three brothers to Palm Beach this winter to visit her grandfather at Surf Cottage



Master Michael Phipps is the son of Captain John S. Phipps, of Westbury, Long Island, who has been stationed at Fort Worth, Texas. Master Michael, with his small sister and two brothers, has been at Palm Beach, this winter, visiting his grandfather, Mr. Michael P. Grace

Misses May, Angelica, and Janet Welldon are the daughters of Captain Samuel A. Welldon of the 308th Field Artillery, U. S. A., and they are reasons enough for his wanting to make the world a safe and pleasant place to grow up in. Their mother was, before her marriage, Miss Julia M. Hoyt, sister of Lieutenant Lydig Hoyt



EACH OF THESE SMALL PATRIOTIC

PEOPLE HAS LOANED A PARENT

TO THE CAUSE OF LIBERTY

CHARMING COSTUMES OF THREE CENTURIES WORN BY THREE DANCERS OF TO-DAY

IN SUCH QUAINT FROCKS AS THESE, THEY DANCE THEIR WAY TO POPULARITY





Putnam and Valentine

Charlotte Fairchild

The graceful sprays of wistaria on this Callot frock, which Florence Walton will wear at the opening of the Cascades in the Hotel Biltmore, New York, on June first, turn a twentieth-century evening gown into a fancy costume as picturesque as any from a bygone age. The dress is of pink satin veiled with old-blue tulle

Florence of Denishawn wears this costume with all the quaint ruffles and whims and perversities of the "tie-back" era of the nineteenth century, and, as one would suspect from the photograph, she is rapidly increasing the fame of Denishawn, the Los Angeles school of dancing which was founded by Ruth St. Denis and her husband, Ted Shawn, now in the Army

This haughty person in the stately garb of the eighteenth century, is Bessie McCoy of Yama Yama fame, whose return to the stage this winter, in "The Century Girl," found her more popular than ever. Her new success, in vaudeville, is a period review of dances in charming costumes from by-gone days



Charlotte Fairchild

SEEN *on the* STAGE

New Yorkers See Wilde and Shakspere Revived, to Say Nothing of Recent Importations from France, Austria, and England

BY CLAYTON HAMILTON



THERE is a point of absolute intensity beyond which sensations that differ utterly in origin become indistinguishable from each other. This fact has been established by a familiar experiment in physiological psychology. Within ordinary limits, it is easy enough to feel the difference between heat and cold; but, if a man be blindfolded and if his back be pricked in quick succession with a red-hot needle and with a needle-point of ice, he will be unable to distinguish between the two impressions. Similarly, in the more exalted region of æsthetics, there is also a point of absolute intensity beyond which all emotions, regardless of their origin, produce upon the spirit an effect of beauty.

Oscar Wilde, in all his works, was a deliberate and conscious craftsman; and, in "Salomé," he attempted the psychological experiment of producing an effect of beauty by intensifying an emotion that in itself is inconsistent with our ordinary notions of the beautiful. As a student and experimenter in the realm of theoretical æsthetics, Wilde was always singularly sane. He understood, of course, that the most revolting of all reactions is the response of the normal human being to the emotion of horror; but it occurred to him, also, that if horror were sufficiently augmented, it might cease to seem disgusting and might assume a virtue that is commonly accorded to many less intense emotions of another kind. In answer to this philosophical intention, the author set himself the task of composing a piece in which horror should be piled on horror's head until the finally accumulated monument should take the moonbeams as a thing serenely and superbly beautiful. This, according to my understanding, was the goal that Oscar Wilde was aiming at with "Salomé."

Maeterlinck had proved already, with "La Mort de Tintagiles," that the emotion of terror might be intensified to a point beyond which it would become indistinguishable from the more abstract emotion of the vaguely tragic. But terror is to horror as the soul is to the body; and it is far less difficult to raise to the *nth* power an abstract sense of fear than a concrete sense of physical repulsion. This latter task was attempted by Oscar Wilde in "Salomé." Actuated by that careful niceness which always guided him in his æsthetical decisions, Wilde wrote the play in the French language and refused until his very death to translate it into English. (The current English version of the text was paraphrased from the original French by Lord Alfred Douglas.) The medium of the clearest-minded critics in the modern world was picked out as the only proper vehicle for this adventurous incursion into a domain of metaphysics that had scarcely ever been explored in English art.

IN NEAT AND SIMPLE FRENCH

This neat and simple language, selected by the Irish Oscar Wilde, was the same language that had been chosen previously, for the same æsthetic reasons, by the Belgian Maurice Maeterlinck; and, indeed, it is obvious enough that Wilde owed much to Maeterlinck in "Salomé." In particular, he took over from his predecessor the expedient of repeating words and phrases, until this repetition should lull and drowse the auditor into a state of autohypnotism in which any pointed impression would register an effect that would be accepted as indefinitely beautiful. The danger of this expedient is, of course, that, if it fails, it is liable to throw the audience into titters of antithetic merriment, because the emotion of humour is scarcely distinguishable from the emotion of beauty when feeling has been lifted arbitrarily to a level that is unforeseen. Wilde, of course, was sufficiently a satirist to scent this danger; and this may be regarded as another reason why he chose to write his tragedy of "Salomé" in the language of Maeterlinck — a medium effectively immune from light-hearted and unsympathetic sallies of his fellow-countrymen. Also, he composed the play as a vehicle for Sarah Bernhardt and thus insured himself in advance against the danger of a hostile audience.

In foreseeing and in solving these minor incidental problems, Oscar Wilde was no less clever than in conquering his central difficulty of proving to the world the theoretical æsthetic proposition that the most repulsive sort of horror would seem beautiful if only it could be made to seem sufficiently intensified. Though "Salomé" was written a quarter of a century ago, it must still be accepted and admired as a monument of dramaturgic craftsmanship.

(*Continued on page 81*)

White

"Once Upon a Time" is a most delightful Rachel Crothers love story, the principals in which are Bonnie Marie, the young lady with the Dutch cut, and Chauncey Olcott, a crabbed old bachelor with four songs and many charms



Arnold Genthe

Weber and Fields are appearing together in "Back Again." The Dolly Sisters are with them, in their own inimitable "Guess Again"



Arnold Genthe

She isn't listening to the music of the spheres. She's just on tiptoe waiting for you to say, "Er —now is this Rozsika or is it Yansci Dolly?"

José Ruben came over with Sarah Bernhardt, supported Mrs. Fiske in "Mme. Sand" as Alfred de Musset, and has just finished playing Romeo to Laurette Taylor's Juliet. He has the distinction of speaking English more beautifully than most Americans, although he is really a Frenchman



Charlotte Walker comes back to Broadway in "Nancy Lee," a play by Eugene Walter and H. Crownin Wilson, built on the lines of "The Easiest Way." The conventional happy ending fails to obscure the fact that the heroine isn't even convicted, let alone converted. But, as the play is bigger than any of its characters, this doesn't really matter

The Washington Square Players have a reputation for rushing in where the Police Department fears to tread. Mme. Yorska is similarly daring in risking "Salomé" for which neither her English nor her dancing have fitted her. Walter Hampden, Louis Calvert, Gareth Hughes, Rollo Peters, and Helen Westley make up the rest of a capable cast



White

Mercedes de Cordoba has been playing Calpurnia in "Julius Cæsar," the gentlewoman in "Macbeth," and the Queen in "Hamlet," in a successful Shakspere repertoire

Three photographs from Goldberg

A R T

By MARION E. FENTON





"Bobby," by Frederick Victor Guinzburg

Peter A. Juley



Portraits by Elizabeth Curtis on exhibition in May at the Arlington Galleries were unusually decorative, as witness the "Venetian Costume"

"Portrait of N. R. M." by Helen McClain won the National Arts Club Prize at the National Association of Women Painters and Sculptors' exhibition



THE contention that a jury of selection serves often as a mere hindrance to the artist and that after all in the final analysis it is the public which is the judge, was again put to the test by the Society of Independent Artists in their annual exhibition. So far did their note of independence lead them that it was their plan to hold the exhibition in a huge tent erected for that purpose, a plan which eventually was modified and resulted in their selection of the large ground floor space at 110 West Forty-second Street. If the public was to be a fair judge of each artist's work, it must have been a keen and untiring public to have seen and weighed fairly each of the twelve hundred exhibits which were sent in and hung. It was not only a question of numbers, but of the greatest variety of subject, conception, and method. That the hanging as well as the selection might be equally fair to all, works were arranged in groups according to the initial letter of the artist's name, the letter for the first room being chosen by lot and this year falling to V.

Both to the public and to the artist the exhibition must have been of an educational as well as an artistic interest as showing side by side the most conservative work and the most ultra modern, a comparison which should have proved valuable if not always flattering to both. Through all stages, from quiet grey landscape and conventional portraiture, through brilliant modernist canvases of cubistic design, contorted nudes, decorative designs, canvases set with real stones or metal relief, to a whole picture carved in relief in which the buildings may be artificially lighted at will, and also through sculpture that was portraiture and other sculpture that was contorted, the judging public was conducted.

Among the landscapes of more quiet tone was a bit of lovely colour of sea and sand by Arthur W. Dow, who has found such beauty of colour along the New England Coast. A "Cape Cod Way, October" in fresh atmosphere and light tone was by Frederick K. Detwiller, and by Ernest Roth was a quiet pleasing canvas, "The Brook." Yet that landscape may be modernist as to pattern with colour in a thin flat wash inside the outlines of the form and yet be beautiful as such, was demonstrated by Leon Kroll in "Through the Hills." Of the innumerable figures and portraits and groups were such Japanesque bits as the grey background of "Charitable Harlot," painted with swift brush strokes by James Chapin, a vivid brilliant child head by Randall Davey who has just been shown to us as the painter of the Cuban woman, and the fresh "Top o' the Hill" by David Robinson.

The true value of such an exhibition lies in its ability to give a fair showing to artists whose works are worthy of a place before the public but who have found their showing difficult, though it is undoubtedly true that any art work of real merit will eventually make a place for itself, even though it be not aided to a more speedy recognition by the Society of Independent Artists.

The twenty-seventh annual exhibition

(*Continued on page 86*)



De Witt C. Ward

(Above) "An Afternoon, 1869" was a composition of jewel-like bits of colour against green foliage, by Jennie Van Fleet Cowdery

(Left) "Behold the God," by Dorothy Pulis Lathorp was an interesting canvas at the exhibition of the Society of Independent Artists

AMERICAN SCULPTURE COMES INTO THE GARDEN

A New and Promising American School Of Garden Sculpture Has Developed

By RUTH de ROCHEMONT

NOW that American life has definitely passed its urban phase and a country home, be it week-end cottage or estate, has come to be one of the necessities of existence, the problems of exterior decoration have attained to a position of no less importance than that accorded to matters of interior furnishings. Even though it be small, the garden is now the subject of thoughtful consultations with the landscape architects, and there is careful plotting of paths and planting and pools, of vistas and colour schemes. And as every room must have its focal note to which the whole scheme of decoration is played up, so each definite division of the garden must have its centre of interest, and it is at this point that the sculptor enters the garden. The bird-bath, the group of the fountain pool, the sun-dial, the figure that completes the climax of the vista, all these and many other perfecting touches are the work of his hand.

EARLY GARDEN ORNAMENTS

In matters of gardening, all roads lead from Rome, and our earliest gardens, of course, followed the classic Italian models or their French or English derivatives, even as our interior decoration followed period styles. To this classic garden, the marble nymph, the dancing faun, and the cupid and dolphin fountain figure were as essential as were the old masters and the console tables to the interior furnishings, and their reign has proved even more lasting. In all this there was little encouragement for the American sculptor, who saw potential patrons choosing rather to pay thousands of dollars for some antique marble or hundreds for a mere uninspired copy of some famous statue, rather than to trust the interpretation of the spirit of the garden to that prophet-in-his-own-country, the American sculptor.

Originality, however, could not be permanently barred from either house or garden. Familiarity with the weathered marble Venus and the time-worn Neptune fountain figure bred at least indifference to their classic calm, and makers of gardens began to apply to garden sculpture that Arab proverb which asserts that "the fruit of the land should be eaten on the soil on which it grows and beneath the sun which ripened it." Differences of light and setting, alone, may give to a piece of sculpture an effect which it was never intended to produce, and great is the difference between the spirit of antique marbles and the spirit of the modern garden.

This change in garden decoration has brought an opportunity of which the American sculptor has not been slow to avail himself, and recent years have seen the development of an exceptionally promising "school" of garden sculpture which includes many artists of both originality and ability. Under the influence of these artists, American gardens are abandoning reminiscence for a more vital interpretation of modern life and ideals. The exotic bacchante is replaced by such figures as Edward McCarten's "Spirit of the Woods," shown in the March 15 issue of Vogue for 1916, a figure breathing that fresh joy in the outdoor world which is characteristic of American art and life. Rudolph Evan's "The Golden Hour" in the Vanderlip gardens is similarly a human document of our own time and country, and recently in the gardens of "Viscaya," the Deering estate at Miami, A. Stirling Calder showed what a typically modern thing may be made of the terminal figure so long solidified in classic mold. Two of these figures served as outposts at the latest exhibition of the Architectural League and were both unexpected and effective. One of them was reproduced in the issue of Vogue for March 15 on page 56. Paul Manship and Sherry Fry express a modern spirit despite their determinedly archaistic technique, and Janet Scudder has developed a whole series of engagingly modern child figures for fountain pools. Emilio Angela's "Boy with the Goose," which is illustrated in the upper middle on this page and is kindred in name only with the familiar boy and goose of Hellenistic art, is vital with the spirit of to-day, a vivid modelling of a thing actually seen.



The classic "cupid with dolphin" is replaced here by Emilio Angela's "Boy with the Goose"



The bird motif which is so frequent in garden sculpture has been put to practical use in this sun-dial by Lucy Currier Richards

THE QUESTION OF MATERIALS

In these modern garden figures, marble does not enjoy the preeminence which it attained among antiques by reason of the fact that bronze statues could be, and very frequently were, melted for the value of the metal which composed them. Marble being more plentiful and less useful, marble statues survived in misleading numbers. The modern sculptor is an

(*Continued on page 84*)



Successors to the nymph and the bacchante are these figures on a sun-dial by Harriet Frishmuth



The decorative birds of Eugenie Shonnard have won a place all their own in garden decoration



The richness of Oriental gardens comes to us from Tunis with the tiles of this wall fountain



James Dillon

(Left) The octagonal dining-room is in blue and cream against grey; the furniture is grey blue accented with pale grey and covered with blue and cream striped taffeta. The silver ceiling toned down with a blue glaze carries its shimmering quality to the screen, which is silver with blue and mauve arabesques. Above the mirror is a painted trumeau of cockatoos, and the silver brackets are designed as sprays of wheat rising from arabesqued urns

(Below) The exquisitely beautiful salon in the Cadwalader house has as the centre of its plan an antique Louis XV Caen stone mantel, now toned a warm grey with age. The trumeau above, painted in the manner of Joseph Vernet, follows a fashion popular in the eighteenth century and leaves space beneath for a small mirror, while the wrought-iron console between the arched windows and the old Spanish mirror are pleasing examples of rocaille and perfectly in accord with the spirit of the period. The whole room is a symphony of warm grey, yellow, and blue; the walls are antique yellow, the panels grey. The ceiling is a soft blue mixed with grey to harmonize with the darker blue grey of the hand-woven rug, which was specially made after the fashion of the old Aubusson rugs. The furniture with its covering of brocade striped in gold and blue and grey is an antique Venetian set, and the same brocade is used at the windows. Small French tables with marble tops and bronze galleries hold Chinese dogs made into lamps, and the painted metal brackets with a flower design blend with the colours of the wall

There is quiet simplicity in the hallway with its iron balustrade and blue velvet-covered hand-rail. Blue taffeta curtains are looped back at the old Venetian doors leading into the salon, and an alabaster on a console between two Louis XVI chairs forms an interesting group



THESE VIEWS SHOW THE PHILADELPHIA HOUSE OF MRS. RICHARD CADWALADER, JUNIOR

DE ARMOND, ASHMEAD, AND BICKLEY, ARCHITECTS



THE LIBRARY IS A RÉGENCE ROOM OF QUIET DIGNITY AND EXCELLENT GROUPING

INTERIOR ARCHITECTS, THE HERTER LOOMS

(Right) A detail of the library shows the Régence fireplace and above it a painting which is a companion piece to the architectural painting shown in the photograph below. The notable dignity of this room is enhanced by its excellent composition. At the farther ends of the settees are placed two attractive small tables, each of the pair holding black tin urns that have been converted into lamps

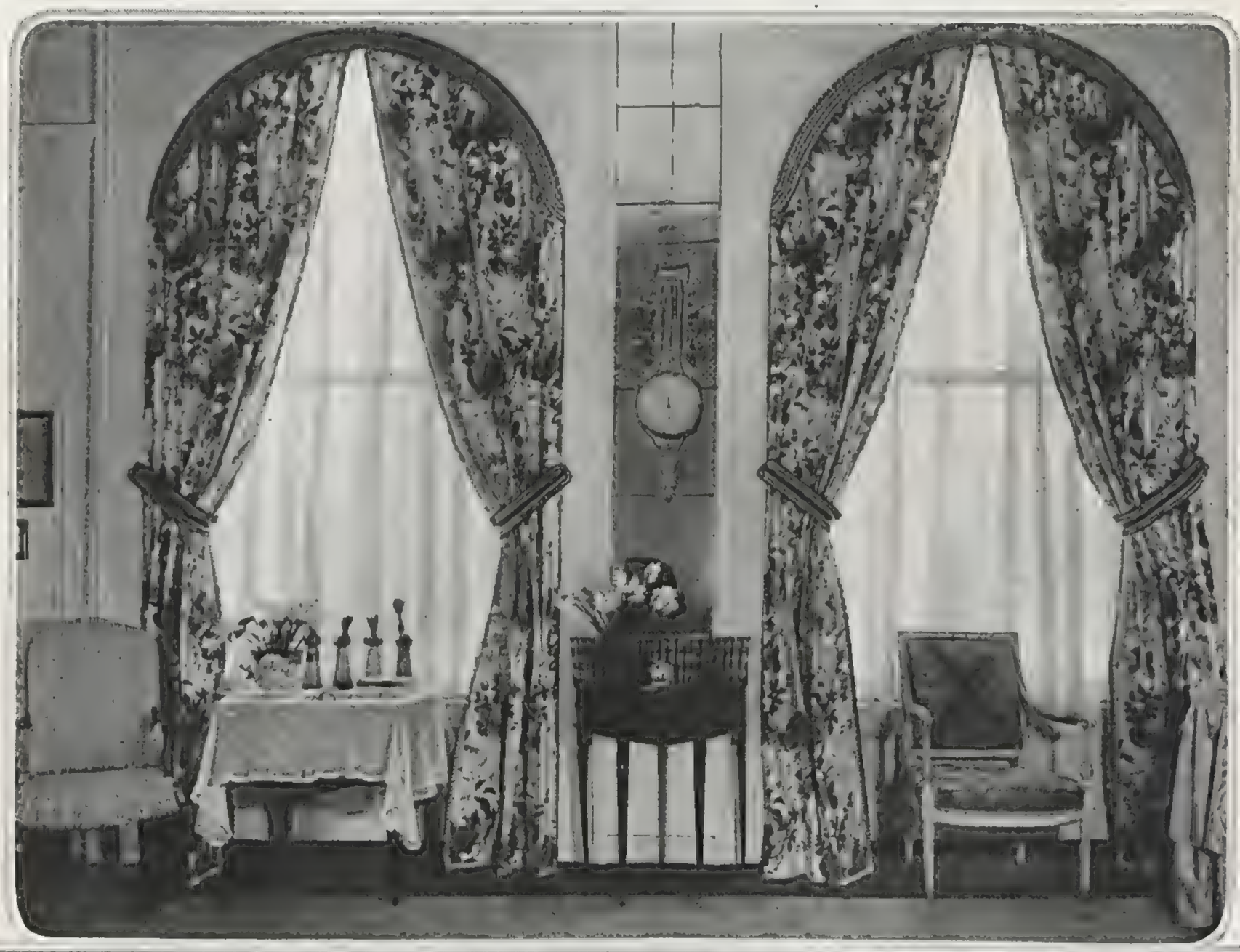
(Below) The library is done in grey blue and beige with touches of gold. The damask is a reproduction of an old French one, the pieces of old wood furniture have great distinction, and the way the bookcases have been made to form part of the architecture of the room is deserving of special note. Unusually effective, too, is the Italian architectural painting set into the panelling at the left



James Dillon

THIS MORNING-ROOM MAKES BRILLIANT USE OF CHINTZ

(Right) It was something of a triumph for the decorator to treat the arched windows in this country house morning-room so successfully; they are admirable examples of the use of glazed chintz curtains. This chintz is pale green and gaily flowered—a reproduction of an old English pattern known as the Ribblesdale design. A ruching of inch-wide ruffled ribbon of blue and geranium red satin fills in the arch and edges the curtains and the tiebacks. The glass curtains are of swiss with large rose dots. Between the windows a long mirror is introduced with an old French barometer on it to indicate the moods of the weather. The whole effect of this morning-room is delightfully intimate and charming; decorations from Wanamaker



(Below) Another view of the morning-room discloses many of its charming suggestions for the country house, particularly through its daring but wholly successful colour scheme. An elusive pale green for the walls, a sand coloured carpet, and a black fur rug compose a quiet background for the brilliant colouring of the hangings and furniture. A bergère upholstered in plain geranium red glazed chintz at the right of the fireplace is a friendly vis-à-vis for a Louis XVI fauteuil demurely wearing a slip-cover of cream chintz with a rose and green design. This cover has a short box-pleated ruffle, and a pair of little old French chairs have slip-covers of rose, blue, and grey checked chintz, quaintly reminiscent of old-fashioned gingham aprons



Harting

THE YOUNGER GENERATION

MODELS FROM DE PINNA



A Scotch bonnet of dark blue straw bound with blue velvet ribbon makes one as irresistible as the Laird o'Cockpen



A pale green linen tam-o'-shanter with a green worsted ornament is the feminine foil for the sketch opposite it



This young person in khaki coloured galatea cloth would attract attention, even without signal flags. Play shoes of tan elk skin, especially cool and durable, complete a costume adequate to a boy's day



At this age one can hardly realize that the three stripes on the collar of one's white drill sailor suit mean Trafalgar, Aboukir, and Copenhagen —Nelson's three great victories—and that the black tie is worn in mourning for his death



Of khaki galatea cloth with a white dicky, is this suit for a little girl who never wants to be left out of any game or who likes to spend the summer in camp, far from all unfortunate "dressed-up" children



For those rare—very rare—occasions on which a boy can be diverted from his own summer plans, there is a coat on strictly mannish lines, of heather knit cloth to wear with a pair of white duck trousers



When Jack wears a dark blue linen suit over a sleeveless shirt of white linen, Jill goes in for yellow linen with a white guimpe and a hat of white linen bound in yellow and trimmed with a band of yellow linen



A sailor "shirt-suit" of khaki coloured galatea cloth with separate blouse and trousers has a white dicky and white braid on the collar and cuffs. The sailor's trousers are regulation—as far as they go

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



A grey crêpe de Chine frock that is trimmed with covered buttons and rows of cording will play a useful part all summer. Those cordings give the material firmness; $22.50



Supremely satisfactory is the blouse of white French voile that has becoming pleated and tucked ruffles. This one has clever fastenings to join the collar and the frill—voile loops over two buttons; $3.95



A crêpe de Chine frock that is well finished and plain, but not too tailored, is this one with side draperies that form an apron at the back; in a wide range of colours, $20



Cotton voile makes this trim cool frock; it will face any midsummer day with composure. There are tucks on the skirt and pleated frills on the collar and cuffs and on the dainty bib front; $14.50. Hat, $16

IN planning her summer wardrobe of former seasons the well-dressed woman has usually included at least one dark silk frock for shopping trips to town. But in this year of organized war work and regular working hours and days, a woman has almost as much need for her town frocks as for organdies and mulls and calicoes. Crêpe de Chine is perhaps one of the most satisfactory fabrics for frocks of this character, as it is cool and washable. The two dresses sketched at the top of this page are of this material, well made and well designed; the lines are youthful yet of sufficient dignity to appeal to the older woman.

EMINENTLY USEFUL FROCKS

The sketch at the upper left on this page shows a crêpe de Chine frock in grey—the soft pale grey which has come to be one of the standard colours for spring. Narrow cordings are advantageously used as a finish for the well-shaped collar and repeated many times on the tunic, and self-covered buttons are also used as a trimming. The cording on the tunic overcomes one of the objections which is sometimes made to crêpe de Chine in that it gives the gown a little "body" and prevents it from clinging too closely to the figure. This frock may also be had in navy blue, flesh pink, or white.

Less tailored, but equally well finished is the frock sketched at the upper right on this page; it is of crêpe de Chine in either beige, navy blue, grey, flesh colour, or white. Buttons covered with the material edge the gracefully pointed collar and the side draperies; the latter give the effect of an apron in the back. The tiny vestee is of flesh coloured Georgette crêpe.

The Georgette crêpe frock sketched at the lower right on page 65 is most attractive in the lighter shades for slightly more formal occasions. Its simple lines are broken only by narrow bands of beads that edge the folds on the skirt and are used again on the blouse. This frock comes in white or flesh pink with white beads, in beige with flesh coloured beads, and in navy blue with navy blue beads. In the latter colour it is suitable for street wear.

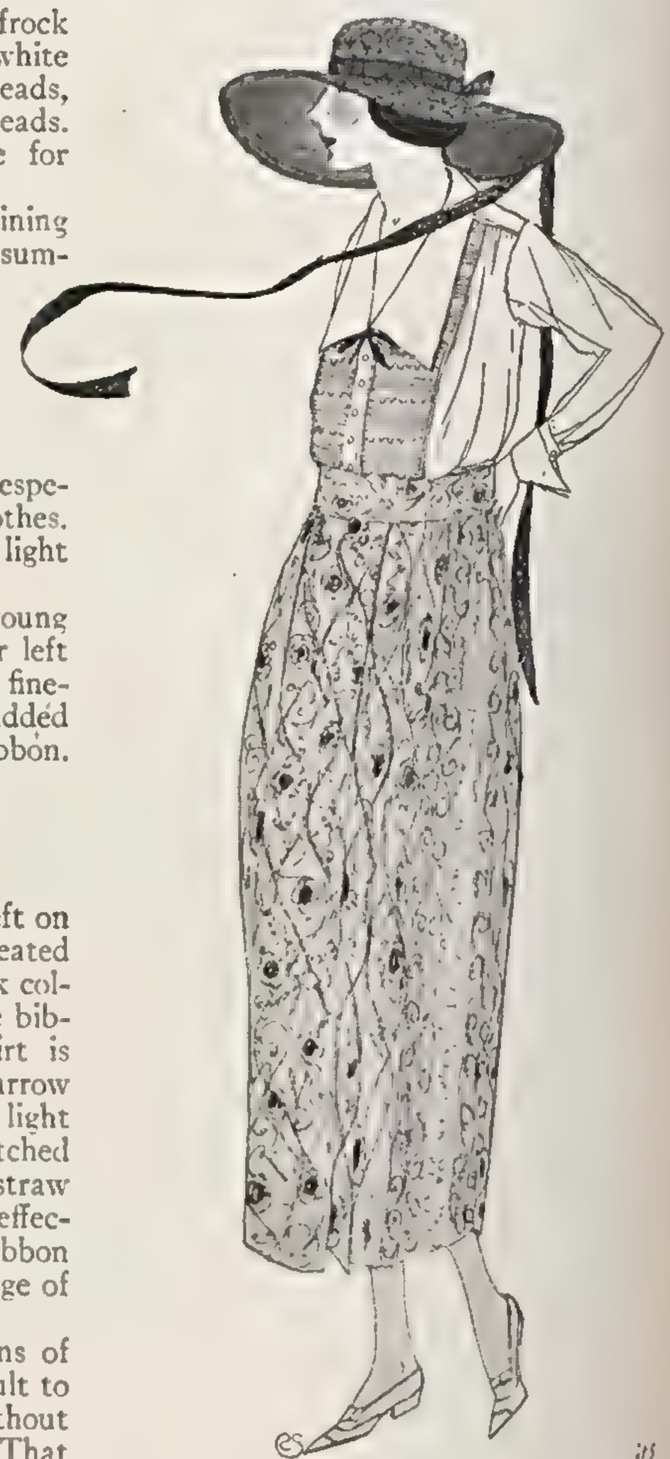
Despite the ban on formal entertaining there will be many occasions this summer when the young girl will want to wear a frivolous light frock. The one sketched at the upper right on page 65 is an unusual value in chiffon over a china silk slip. The narrow picot-edged ruffles and still narrower tucks are especially good in this season of frilly clothes. This frock may be had in white or light blue.

Another charming frock for a young girl is the one sketched at the lower left on the same page. It is made of fine-meshed white net and has the added attraction of much narrow satin ribbon. The ruffles are doubled and corded.

A SIMPLE SUMMER FROCK

The frock sketched at the lower left on this page is of cotton voile with pleated frills of the material on the turn-back collar and cuffs and on each side of the bib-like front of the blouse. The skirt is amply full and has groupings of narrow tucks. This dress may be had in light blue, grey, or white. The hat sketched with this frock is of purple hinoki straw—a Japanese straw which is most effective for sports hats. A grosgrain ribbon encircles the crown and binds the edge of the brim.

There have been so many versions of the sleeveless sweater that it is difficult to find one which is at all original without being far too striking for good taste. That sketched at the upper left on page 65 is one of these useful accessories in black wool jersey with a diagonal pattern of white wool woven in by hand. It is decidedly unusual, yet in excellent taste. A black patent leather belt gives a shiny bit



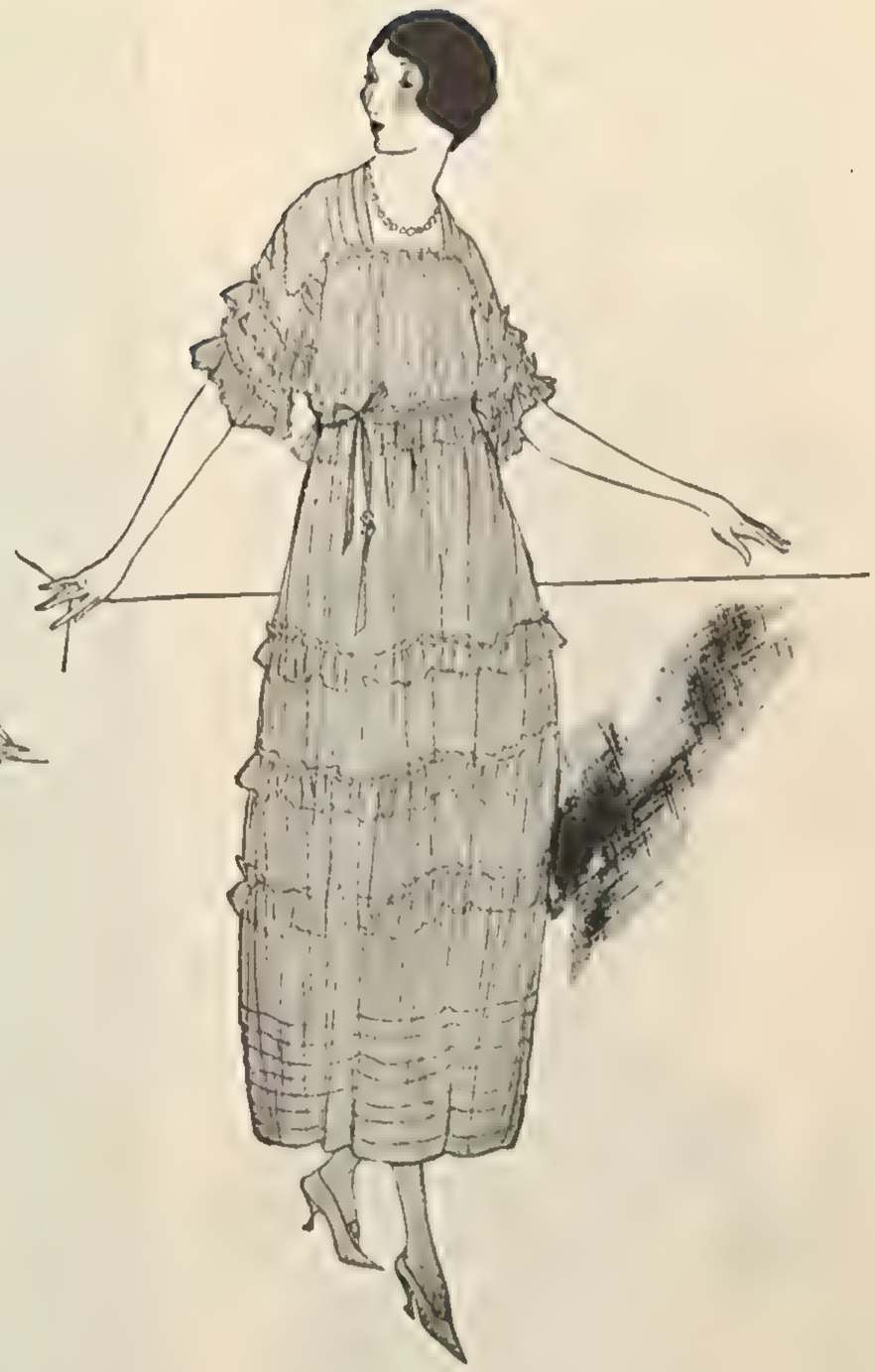
With a tucked voile blouse that has its collar and cuffs of organdie is worn a gay skirt of India cotton print. Its Persian designs will look well among the summer hollyhocks; blouse, $5.95; skirt, $15



A sleeveless sweater that is unusual but well within the bounds of good taste is not easily found; hence the value of this one of black wool jersey diagonally patterned with white; $18. The white habutai silk skirt is decidedly practical; $12.50



The true swimmer knows that she is best equipped for her sport in a plain one-piece suit of wool jersey, usually worn over a separate diving-suit; $7.95. She also protects her feet with flat satin slippers and dons a tight-fitting rubber cap covered with a soft silk handkerchief



The young girl to whom frilly clothes are becoming will look charming when she wears this chiffon frock at summer festivities. It has narrow picoted ruffles and still narrower tucks, and it is to be had either in light blue or in white; $23.50



Here is a regular garden party frock—the sort that is especially congenial with youth and large hats and summer fêtes. It is of fine-meshed white net generously trimmed with ribbon and ruffles; $17.50

of contrast to the dull wool. This may also be ordered with sleeves at an additional cost and in other desired combinations; in any case the sweater is made to order and takes from ten days to a fortnight to be delivered.

The skirt sketched with this sweater is of white habutai silk—a fabric well suited to summer use, as it launders perfectly and is beautifully soft. The two bound pockets fastened with pearl buttons and the wide crushed belt make the simplest sort of trimming. The hat is of leghorn turned sharply up at the back and bound with white hemp. The white taffeta ribbon around the crown slips through a ring of the hemp; price, $12.

While effective for any sort of wear in the long summer days, the skirt sketched at the lower right on page 64 is especially designed for the woman who gardens. It will withstand most energetic wear and always look gay and smart. The material is India cotton print and has designs of black and white and Persian colourings. This skirt, with the black and white coat, must be made to order. The blouse sketched with this skirt is of white voile with organdie collar and cuffs and organdie ruffles to break the monotony of the tucked front. The hat is of soft dark blue straw, light in weight and ideal for a shade hat; price, $15.

The blouse sketched at the top of page 64 is of white French voile. The ruffles are loosely pleated and finished with fine tucks. Two buttons and a loop of voile keep the collar and frill securely fastened together, and there are tiny pearl buttons at the wrist.

A practical and becoming bathing-suit with no frills about it to impede progress in the water is much sought after by every real lover of swimming. The one sketched at the top of this page is of light weight wool jersey made in one piece. It buttons down the front with smoked pearl buttons and may be had in either black or navy blue. With a suit of this character, a one-piece undergarment, known as a diving-suit, is usually worn. This may be had in all wool in black or green at $3.50 or in black cotton and wool at $2.45. Flat slippers of a good quality of satin, tied about the ankles with silk ribbons, are also shown. The composition soles are sufficiently strong to serve as a protection on the beach and are not too heavy for swimming; in black or navy blue, $1.95. Unusually heavy black silk stockings with lisle feet and tops are particularly appropriate for bathing. These are carried by a well-known stocking house; $3 a pair. Rubber caps which fit the head like a skull-cap are not the most becoming things in the world, to be sure, but they have been proved the most satisfactory for bathing. A soft silk handkerchief drawn tightly over this cap and either knotted at the back of the head or tied under the chin makes a smart addition. They are easily adjusted and stay well in place, even on the head of the most energetic swimmer or diver, besides adding a gay touch of colour to the bathing costume. These handkerchiefs come in many colour schemes, and are particularly attractive in dull blues and reds with all-over patterns of various descriptions; they are priced at $2.50.



This frock of Georgette crêpe will serve many occasions, even rather formal ones if it is light in shade. The simple lines are broken only by narrow bands of beads on the waist and the folds of the skirt; $28.50

FILMY FROCKS AND MANTLES FOR THOSE PERFECT PARTIES WHICH ONLY HAPPEN WHEN ONE IS SEVENTEEN

(Right) When one is sixteen or eighteen and is just stepping into adventure-land by way of a dinner or a dance, this frock is an ideal companion. It is of étamine as blue as the skies of youth over taffeta as rosy as any dream, and it is as simple and youthful as its wearer, for its only trimmings are the pleated ruffles of étamine and a sash of blue grosgrain ribbon faced with silver









Every young girl's dreams include a picture with a misty background of sparkling lights and gloriously gowned, much admired ladies and a foreground of herself wrapped in a soul-satisfying cloak like this one of pale blue chiffon lined with orchid chiffon and collared in padded silk covered with deep purple appliqué violets

Two layers of soft chiffon, that delectable stuff that the loveliest evening wraps are made of, have made themselves charming enough to go to any party, in this soft becoming cloak. Rose coloured chiffon is veiled with white chiffon under a collar that is a veritable garden in which silk rose petals grow in profusion

The "riband of youth" has been turned to good account, for it makes every single bit of this charming frock, except, of course the little silver balls that edge its skirt and sleeves. The wide ribbon is yellow, the ribbon that makes the perky bows and edges the surplice is silver, and the deep ribbon fringe of the front panel is yellow faced with silver

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GRAND RAPIDS, MICH.: *Friedman Spring Dry Goods Co.*
ST. PAUL: *Mannheimer Bros.*
HOUSTON, TEXAS: *Foley Brothers Dry Goods Company*
LOS ANGELES: CAL.: *Bullock's*
SAN FRANCISCO: *Vogue Pattern Room, 233 Grant Avenue, Joseph Building*
SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building*



Frock No. K4289. The old-fashioned neck-line, the sleeves, and dropped waist-line are features of a quaint organdie frock



Waist No. K4287. Skirt No. K4288. A checked gingham and chambray waist and skirt masquerade as a one-piece frock

The sketches here represent patterns of the frocks shown in the May 15 issue in the article entitled, "Dressing on a War Income." These simple wash dresses were so practical and economical that we have now cut patterns of them at the usual rate of one dollar



Waist No. K4303. Skirt No. K4304. A frock of silk or cotton gingham shows the new way of using two shades of one material



Frock No. K4282. This gingham or tub silk frock with becoming organdie collar and quaint sash of itself is cut in one piece



Waist No. K4283. Skirt No. K4284. This afternoon frock of crisp flesh coloured organdie has its girdle of old-blue taffeta



Waist No. K4285. Skirt No. K4286. The new tucked skirt, the demure bodice, the becoming collar, commend this model



Waist No. K4297. Skirt No. K4298. Collar, cuffs, and tunic arrangement are to be noted on this frock, designed to give slim lines



Frock No. K4306. The front and back of this frock are cut in one piece, and it is slashed at the low waistline to arrange the gathers



Waist No. K4295. Skirt No. K4296. A frock for foulard or gingham is simple to make, since its newest of skirts is cut in but two pieces



Coat No. K4299. Skirt No. K4300 For the suit of sports silk or satin, a new feature is the inverted plaited panel at both back and front

FROCKS SIMPLE, SMART, NEW IN CUT, AND INDISPENSABLE TO THE SUMMER WARDROBE



Coat No. K4301. Skirt No. K4156. This coat of duvetyn or sports silk has new cuffs, simulated pockets, and a most attractive surplice line

Waist No. K4291. Skirt No. K4292. This shirtwaist frock may be of blue dotted swiss with the organdie fold of darker blue matching the dot in the swiss



Waist No. K4293. Skirt No. K4294. On this shirtwaist frock which simulates a one-piece costume, the graceful collar and pressed tucks are to be noted



Waist No. K4307. Skirt No. K4308. Voile, Georgette crêpe, or organdie may make this separate waist and skirt with a length-giving tunic



"Mine is true friendship indeed—
I bring, at the moment of need,
This nourishing fare with its flavor so rare
And a quality none can exceed.'



"A friend in need"

A food that makes "fretless" days

If ever a woman needed friendly assistance on a baffling problem, the American housewife needs it today.

On every hand she hears the constant admonition to "Save this!" "Save that!" "Save the other"—foods that will help win the war—and at the same time she must provide her family with a nourishing strength-giving diet, a diet that will keep them in vigorous condition.

She is doing it, too. She is a far better soldier than her husband, nine times in ten. And she finds one never-failing source of assistance in

Campbell's Vegetable Soup

It takes the place largely of foods you want to save. And it supplies vital nutritive elements which you need even more—strength-creating elements which are all too often lacking in the average diet.

In this nourishing combination we include choice premium-grade potatoes, baby lima beans, small peas, Country Gentleman corn, Dutch cabbage, tender carrots and sweet yellow turnips. Also juicy green okra, fine tomatoes, parsley, celery, a little leek and onion, a suggestion of sweet red peppers and macaroni "alphabets" beside plenty of rice and barley—all blended with an invigorating stock made from selected beef.

Here you have a dish both tempting and substantial—almost a meal in itself. It involves no cooking cost for you. No labor, no waste, no delay. It is always ready to serve on your table in three minutes.

Get a dozen or more at a time. And have it handy when you want it.

21 kinds 12c a can

Asparagus	Clam Bouillon	Mulligatawny	Tomato
Beef	Clam Chowder	Mutton	Tomato-Okra
Bouillon	Consommé	Ox Tail	Vegetable
Celery	Julienne	Pea	Vegetable-Beef
Chicken	Mock Turtle	Printanier	Vermicelli-Tomato
Chicken-Gumbo (Okra)			

Campbells' Soups

LOOK FOR THE RED-AND-WHITE LABEL



©Stein & Blaine

In our atelier we are now displaying furs that forecast the mode of next winter. These models may be copied exactly in new pelts or serve as an inspiration for the remodeling of your own furs. The sketch combines Hudson seal and mole-skin and introduces a fur novelty in the loose back and waistcoat.

CAPES, COATS, SUITS, DRESSES
MILLINERY

Stein & Blaine

8-10 West 36th St. New York

VARIOUS BLOUSES—RUSSIAN, WAIST-COAT, SLEEVELESS

A HALF DOZEN BECOMING SKIRTS FOR SEPARATE BLOUSES



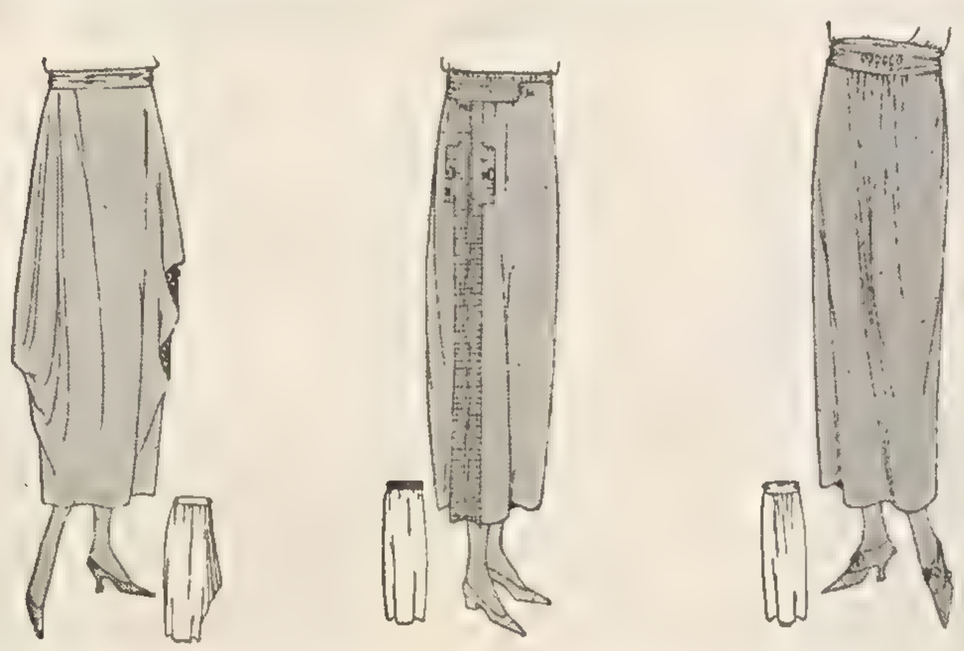
Blouse No. K3934. A slip-on Russian blouse requiring only 3¼ yards of 40-inch material, has a new neck-line and buttons in the back



Blouse No. K4195. A peplum waistcoat blouse requiring 2⅛ yards of 54-inch silk jersey, is equally becoming and smart if it is made without sleeves



Blouse No. K4313. A sweater blouse which may have its sleeves attached or may be worn with an organdie guimpe, has pockets as an added feature



Skirt No. K4309. A cascade balances the drapery of this two-piece skirt. Skirt No. K4311. Here is a new way to use contrasting material in a tailored fashion. Skirt No. K4133. A skirt 1¾ yards wide is cut from 2½ yards of 36-inch material



Skirt No. K4076. Tunic and underskirt, both in two pieces, need 4⅛ yards of 32-inch material. Skirt No. K4068. A skirt for 2⅜ yards of 50-inch material needs ¼ of a yard for pockets. Skirt No. K4310. A two-piece yoked skirt has new pockets



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We believe that freedom from repair bills and excessive depreciation is infinitely more desirable than a mere catch-penny list price.

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Paige-Detroit Motor Car Co., Detroit, Mich.



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Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women.





Blouse No. K4196. An unusually attractive separate blouse with dainty collar, cuffs, and vest effect uses but 1¾ yards of material 40 inches wide



Blouse No. K4120. This smart waistcoat blouse may be made from but 1⅜ yards of silk jersey 54 inches wide and ½ yard of satin for collar and cuffs

RUSSIAN BLOUSES AND OTHERS, AS WELL,

MAY PLAY A USEFUL AND ATTRACTIVE

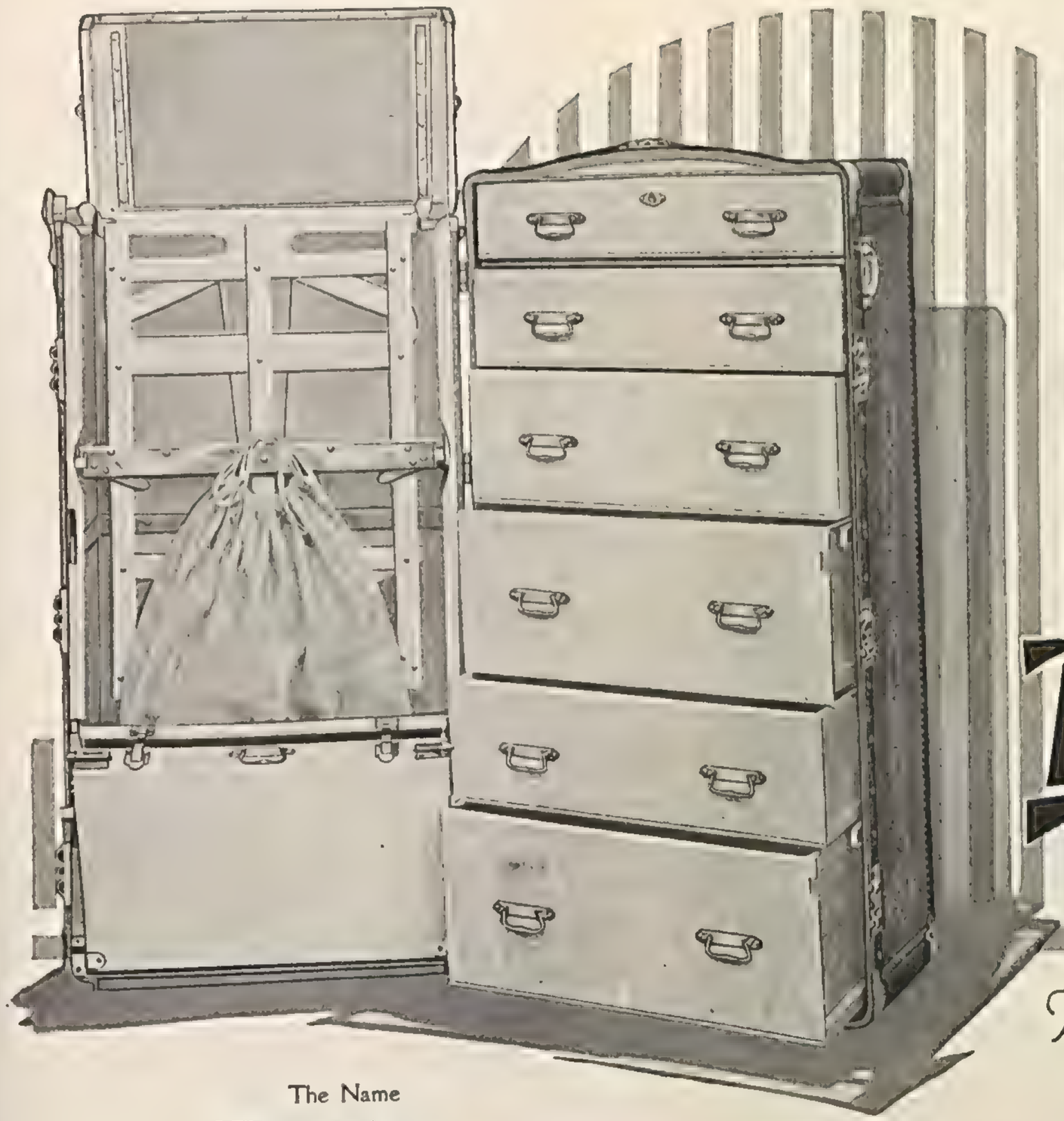
PART IN THE WAR-TIME SUMMER

WARDROBE OF THE SMART WOMAN



Blouse No. K4312. A becoming sports blouse which is equally smart when made with or without sleeves may be of silk jersey or of Cossack linen

Blouse No. K4314. A becoming overblouse of black satin piped and collared in white is a particularly valuable addition to the summer wardrobe



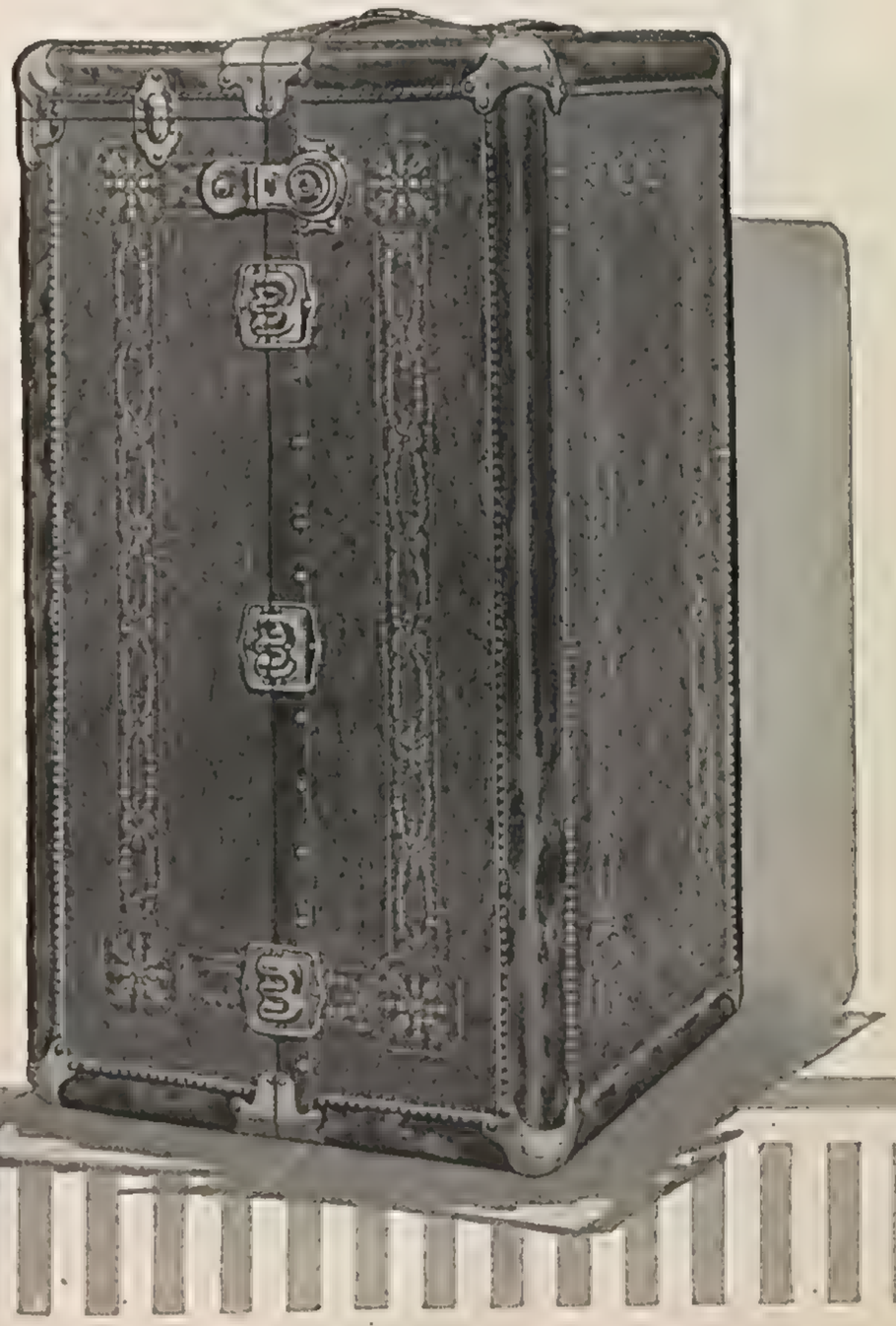
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The finest trunk built—made to *outwear travel*. Constructed of three-ply veneer, doubly reinforced with extra rivets and glued-on heavy duck. A turn of the solid brass tumbler lock and the automatic Belber Boltless Interlocker securely fastens the trunk in three places. Supplied with heavy duck cover for use while traveling.

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MOTOR NOTES

THERE can be no question that the drift of the times in all things which relate to motor-cars is toward simplification. This tendency is of especial advantage to the woman motorist. Relieved by the electric self-starter some years ago from the necessity of cranking her car, her freedom from mechanical annoyance and from the bother of gear-shifting has been increased during the last two or three seasons by the introduction of the multi-cylinder chassis. The next, and up to the time of its introduction, the most important step in this evolution, was the application of the electric transmission to the automobile. Indeed, it may truthfully be said that the coming of the Entz magnetic transmission, which did away at one stroke with the clutch and gear-shift and accompanying levers, marked a new era in the practical usefulness of motor-cars for women. This innovation made it possible to control the transmission of power from the gasolene engine to the rear wheels of the car by the operation of but one small lever mounted in the quadrant of the steering-wheel. Its great bearing on the more comfortable driving of the self-propelled vehicle was at once recognized by the leading experts. The present season, however, has seen the perfecting of another type of motor vehicle which gives a new impetus to the use of the automobile by women. The steam-driven car, which was one of the first types of horseless carriage introduced in this country, has now been developed to a point where it gives a satisfactory answer to most of the questions which the experienced motorist can ask. To drive one of the steam cars of the present day is an experience both new and delightful. The operation is almost unbelievably smooth and easy. The car is controlled by one throttle lever just under the steering-wheel. With a single finger a speed range of from one mile an hour to forty-five or even fifty miles an hour may be covered. The car accelerates instantly and rapidly. Hills appear to make no difference to it whatever, and the steepest grade may be climbed either at an exhilarating speed or at five or ten miles an hour if desired. Driving in traffic loses its terrors, as this type of motor has neither clutch nor gear lever to operate, and one can follow the irregular progress of modern congested street traffic with as much ease as one turns the pages of a book. From the mechanical side, the modern steam car is in many respects a revelation. The water-tank need be filled but once in two hundred or more miles, requiring, therefore, less attention than the radiator of the average gasolene automobile. Lubricating oil, which is carried to the few moving parts of the mechanisms in suspension in the live steam, seems to last almost indefinitely. Kerosene is used as fuel, and mileage per gallon of kerosene is about equal to the mileage per gallon of gasolene in the conventional car of similar weight and size. This means a very considerable saving in the fuel bill, which is an item not to be overlooked nowadays. Repairs and up-keep are necessarily much reduced because the number of moving parts in the whole car is only about a score as compared with hundreds in the gasolene car. Tire mileage should also show a desirable increase because of the smooth and gradual acceleration which the steam motive power affords. Indeed, viewed from every angle, the steam-driven motor-car of 1918 closely approaches the ideal vehicle for the woman driver; Stanley Motor Carriage Company, Newton, Massachusetts; Double Steam Car Company, Detroit, Michigan.

The problem of taking care of spare tires is usually a difficult one. Various expedients have been tried by motor-car designers to overcome the difficulty of mounting these extra shoes in a satisfactory manner. One of the most ingenious and promising of these expedients is found in a new chassis put on the market this year. In this car the "spare," with its rim, is carried horizontally in a locked compartment extending most of the way under the rear seat. This compartment forms only a slight convexity at the rear of the body and bends agreeably with the rest of the body lines. In this way the extra tire is protected from the elements and from dust and is also locked away for safe-keeping. At the same time it is more convenient to reach than under any of the more usual arrangements, and space is provided where tubes, tire tools, working gloves, and other accessories of this kind can conveniently be stored. The idea is one worthy of adoption in many models; Mercury Motor Company, New York.

FOR EXTRA LUGGAGE

With the touring season comes the necessity of a convenient way to carry extra luggage. One of the drawbacks of touring has always been the difficulty of carrying sufficient changes of clothing so that comfort could be assured even if there was a sudden change in itinerary and route and one decided to stop at some attractive spot after the heavier luggage had been sent on to a different locality. One of the best ways to carry a goodly store of clothing is in portmanteaux which are made to fit special containers mounted on the running-board. These containers, made of three-ply veneered wood covered with enamelled waterproof canvas, may be bolted securely to the running-board and easily removed when not required. They may be had in various sizes and in different arrangements. Some contain two portmanteaux, one above the other, while in another form the cases are carried end to end along the running-board. Larger containers have space for three or four portmanteaux. A slip-cover of enamelled duck fits over the container and its contents and is a further protection from the dust and dirt of the road. Running-board trunks of this type may be obtained at various prices according to size and material, from $35 to $90.

A TONNEAU WIND-SHIELD

Experienced motorists are familiar with the comfort which may be had from a rear-seat wind-shield on even the most balmy summer days. Various types of tonneau wind-shields have been introduced from time to time, and each has its merits. One excellent innovation of this sort is embodied as part of the equipment of an eight-cylinder touring motor with a Victoria top. In this car the space contained in the back wall of the front seats has been used to house a tonneau wind-shield. This shield is a single plate of heavy glass bound in metal; at first glance one would never suspect that it was there. The slot into which it drops is covered by metal moldings hinged at the ends and divided at the center; these form the side frames for the glass when it is raised into position. This ingenious arrangement makes clever use of what is frequently waste space in the car and provides a practical tonneau shield without in any way marring the harmonious body lines of the car as a whole; Daniels Motor Car Company, Reading, Pennsylvania.



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Jewelers throughout the world show La Tausca Pearl reproductions up to Three Hundred Dollars a necklace. The bride appreciates the gift supreme, La Tausca Pearls. A more appropriate occasion for a more appropriate presentation could not be found.

———*Write for booklet "The Charm of the Pearl"*———

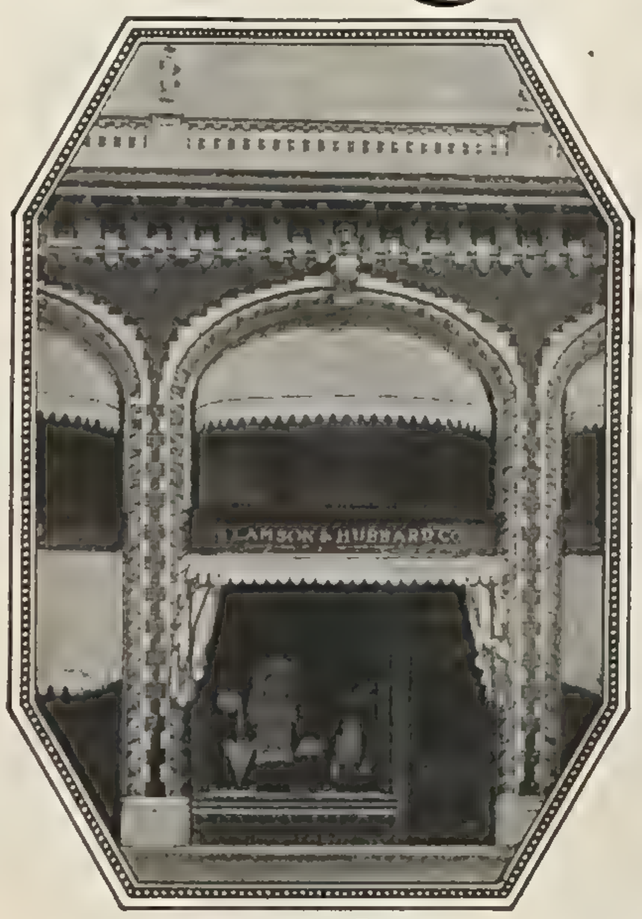
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BROOKLYN PALM BEACH NEW YORK

Announcing
THE OPENINGS
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The Summer Shops



NEWPORT
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MAGNOLIA
June 15th

92 BEDFORD STREET, BOSTON



This powder-box and vase of Japanese Satsuma ware with a texture of ivory or egg-shell have a lovely blue glaze. They may be ordered in any colour to match the dressing-room; $2.50 each

ON HER DRESSING-TABLE

THERE is one hostess on the Sound who has achieved an enviable popularity with her guests because of her thought for their comfort when they motor out to her home for the day. They are always assigned rooms just as if they were to remain for several days. This arrangement greatly appeals to the fastidious woman who, after an early morning start, followed by a day on the links or on the water, can not comfortably make herself presentable for dinner in the confusion of the general guest-room, even if it is a large one.

On arriving at this ideal country house, the guest is ushered into a thoroughly equipped bedroom to make herself ready for the sports that have been planned for the day. Her portmanteau is unpacked, and her dinner frock is shaken out and pressed, if necessary. On her return in the late afternoon, negligée and slippers and a chaise longue tempt her to indulge in a nap. This is followed by a hot tub and perhaps a cup of tea served in her room, and she appears at dinner looking as well as though she were in her own home. The men guests are also given the privilege of separate rooms.

THE THOUGHTFUL HOSTESS

There are good reasons for the popularity of any hostess who gives a little forethought and management to the occasion. It does not necessarily require a great expenditure to give one's guests these little comforts. The furnishings should be light and simple, as suited to a country house. Means should be provided for heating the room (for one may be chilly even in midsummer) and for lighting the dressing-table both by day and night. Toilet accessories are of the utmost importance and should be in readiness to replace anything which the guest has forgotten.

Comforts for the bath are always appreciated. After a strenuous day aching muscles will be overcome by the soothing and yet stimulating effect of a luxurious bath-salt that has been compounded by a well-known specialist. It not only softens the water, but is highly beneficial on account of its antiseptic qualities. It is delightfully perfumed and is prepared in boxes for the individual bath; 25 cents a box. Another specialist has evolved a combination cream soap of wonderful properties. It should be thoroughly rubbed into the skin with a rotary motion and then rinsed off with hot water and afterward with a cold spray. This soap will cleanse the skin and have a bleaching and softening effect; $1 a jar. To counteract the relaxing effects of these processes, there is an excellent lotion to be applied after the bath. It tones the muscles and acts as an astringent for a loose and baggy skin. A bottle of this tonic may be bought for $2.50 and upwards.

OTHER COMFORTS FOR THE GUEST-ROOM

A cream for the guest-room should be carefully chosen. A pure and healing one that may be safely recommended for all skins is made from vegetable oils; $1 a jar. As a skin protector, to be applied before using powder, there is a soothing lotion that is especially good for an oily skin and enlarged pores. It should be used before going out on the links; $1.50 a bottle. If the day is to end with a dance, an appropriate article will be an evening powder. One that beautifies the skin and hides all the ravages of wind and sun is to be had for $2.50 a box. A delicious lotion that will make the hands soft and white is priced at $1.50.

Smelling-salts, a hot-water bag, a fan, a well-fitted work-box, and above all an amusing book or two, complete the ideal guest-room, and the hostess who follows these suggestions will be one of those fortunate people whose invitations never are in danger of going begging.

Note.— Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date of the issue.



A powder-box has an upper compartment for powder and a lower one for cotton, which may be pulled out of a small opening. Blue brocade, gold filet lace, and roses make the covering; in a variety of colours, $10



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SUMMER FURS

In this department, our leadership, being acknowledged, needs neither comment nor compliment

FULTON *and* SMITH STS.
BROOKLYN, NEW YORK

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Miss G. R.—At a very quiet house wedding to take place at eleven o'clock, with no attendants and only the two families present, should the bride wear a hat, gloves, and coat, and should the groom wear gloves? How should the house be decorated, and what refreshments should be served?

Ans.—However small a wedding is, it is never informal. It is always a formal affair, at which the edict of the Catholic and Episcopal churches require the covering of the head during any religious ceremony. The custom has now extended to other churches; and from a fashion point of view, it makes a woman look better. If the bride is to be married in travelling dress, she should wear a one-piece gown with hat and gloves. The coat is put on afterwards. The bridegroom should also wear gloves during the ceremony. These would not be white, of course, as he is in travelling clothes; but light gloves are now much affected for morning wear by smart men, and these would be appropriate for the occasion. In decorating a house, the principal thing is to introduce as much green as possible. Plants hired for the occasion may be used with branches of greens and an occasional vase of flowers. For the temporary altar, it is well to use a window at the end of a room. This gives the bride a chance to walk right through the rooms, making the entrance more effective; the groom and clergyman come in from the side door. We presume that the bride will walk in with her father, brother, or some relation. In regard to refreshments, a little buffet luncheon is the simplest method. This may be arranged in the dining-room on the table, which has as centrepiece either a wedding-cake or some lovely vase or bowl holding the same kind of flowers as are used in the room arranged for the ceremony. The table may have a hot dish at one end, such as creamed chicken or patés, and a salad at the other. If only cold dishes are preferred, they may be preceded by cups of hot bouillon with little finger rolls; plates of sandwiches, little cakes, ices, black coffee, and a punch, of fruit or with wine, according to preference, complete a simple but tempting buffet breakfast.

Mrs. L. T. R.—Should the bride wear a suit or a dress with a coat if she wishes to be married in going-away costume? Should she carry flowers in this case?

Ans.—At a small wedding when the bridal pair go straight from the church on their wedding journey, the bride preferably wears a one-piece gown. There are charming models to be had in pussy-willow taffeta, and with a small tailored hat and a top-coat or one of the smart new gabardine capes, to be donned after the ceremony, a charming effect may be obtained. A bride never carries flowers with a travelling frock, but she may wear a bouquet and carry a prayer-book.

Mrs. A. L. H.—What is the correct order for seating the supper guests at an informal home wedding when the father and mother of the bride and the father of the groom are present? Should the bride be served first in every instance?

Ans.—At a home wedding the bride and groom usually sit at one end of the table and the father of the bride at the other end, with the oldest woman member of the groom's family at his right and the wife of the clergyman at his left. The mother might be placed in the middle of one side with the clergyman at her right and the father of the groom at her left. The best man should sit by the bride; the groom sits at her other side and the maid of honour next to the groom. The rest of the family take places according to convenience around the table. It is not necessary to serve the bride first in every instance; the guest sitting at the father's right should have her turn.

Miss R. C. D.—Should the bridesmaids wear long gloves if their gowns have elbow sleeves? What is the correct order of seating at a bridesmaids' luncheon?

Ans.—The bridesmaids should wear long gloves with elbow-length sleeves, unless they are wearing period gowns with which gloves would not be in keeping. At a bridesmaids' luncheon, the mother of the bride naturally takes her place at the head of the table, with the mother of the groom in the seat of honour at her right. The bride is seated at the foot of the table with the maid of honour at her right, and if a member of the groom's family is to officiate as bridesmaid, her place would be at the left of the bride.

Miss R. H. L.—Would it be correct, in sending invitations for High School Graduation exercises, to write in the lower left corner the words, "No gifts"? The sending of invitations seems very much like a request for flowers or presents.

Ans.—This problem undoubtedly presents a difficulty, but we consider that the mere fact of receiving an invitation should not make one feel obliged to send a gift, unless one feels able to do so. We are sorry to say that we do not authorize the words "No gifts," on the invitation. The graduate pays her friends a compliment by sending them an invitation to the commencement exercises. Such an invitation merely means that she would like to have them with her on this important occasion, and it does not suggest that there is any other motive which prompted it.

Miss L. G.—How should one reply to cards announcing the birth of a child?

Ans.—On receipt of cards announcing the birth, if one is an intimate friend, a personal note of congratulation to the parents would be proper. If not, a visiting-card with the words, "Sincerest congratulations," may be sent, accompanied by flowers if one chooses.


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FOR THE HOSTESS

THE hostess of the country house who is called upon to plan the meals for a family of growing boys and girls and for her guests, as well, now faces the problem of doing this in a patriotic manner. The demands of conservation make this somewhat difficult, and the difficulty is increased by ignorance of food values. There is a popular delusion that to nourish the body, it is necesasry to make meat the basis of any menu. It is true that meat supplies iron to the system, but it is interesting to learn from one of the leading dietitians that two ounces of lean beef will furnish no more iron than a quarter of a cup of cooked spinach or half a cup of cooked string beans or dried beans, while cabbage, peas, lettuce, dandelion greens, beet tops, turnip tops, and other greens are well worth including in the menu for their iron alone. A menu in which fresh vegetables and fruit figure prominently has a refreshing effect and also provides the necessary amount of nourishment.

THE FOOD VALUE OF MILK

A food which contains all the necessary elements is milk; it contains sugar, fat, which provides energy for the body, and mineral salts, which build up the body and keep it in good condition. Of all the different kinds of protein to be found in human foods, the most valuable type is in milk.

One "war sign" says "Do not buy a pound of meat until you have bought three quarts of milk," showing that the national need is to save meat and encourage the production of milk. In a pamphlet prepared by the Department of Home Economics, New York State College of Agriculture, Cornell University, it is asserted that "the more milk we use at present, the better it will be for the country. Under present conditions of handling milk, many counties in this state are producing more than can be marketed. The housekeeper has been frightened by the increase in the cost of food and has cut down on her use of milk, butter, and cheese. Existing factories are not organized to handle the extra milk thus released. As a result, milk is being returned to the producer and is thus being used in ways less desirable than as human food. Unless something is done to counteract this, the farmer who is producing more milk than he can sell at a reasonable profit will not keep so many cows next year. A real shortage of milk will then occur, and milk prices in consequence will soar.

MILK AND PATRIOTISM

"If the New York State consumer reduces his consumption of milk and milk products at this time, he is not benefiting either soldiers or Allies, and he may be laying the foundation for a milk shortage that will last for years, resulting seriously to himself and others. A herd of dairy cows can be eaten up in a week; it will take from three to five years to raise a new one."

It will not reduce the cost of living to use less milk, for milk is now the cheapest animal food. The same pamphlet states that: "One thing a housewife needs to know in planning the daily meals is that they should contain some animal food—meat, fish, poultry, eggs, milk, or cheese. We may not like milk as well as meat, but it really costs less. In the long run, therefore, we are saving food for our soldiers and money for ourselves when we use milk, cheese, cream, and butter."

The hostess can serve milk in innumerable ways. It may be disguised to attract even the member of the household who has an antipathy to milk. For instance, the most jaded appetite responds to the relish which cheese gives to any repast, and cheese is one of the most perfect substitutes for meat as it contains from one-sixth to one-fourth of its weight in fat and more than one-third of its weight in casein; the balance is water. It is a splendid meat substitute and can be used as a basic food by itself or in the preparation of other dishes. Cheese loses its nerve-building value if served with fruit syrups, as the acids of fruits coagulate the albumen and casein contents of the milk. One should use care in combining milk with other foods.

In country districts the value of cottage cheese is recognized, and the economical housewife takes care to use skim-milk in this way. There is an erroneous impression that skim-milk has no nutritive qualities, whereas it may be correctly compared to lean meat. It is not necessary to drink the skim-milk in order that it may take the place of meats, for all kinds of soup may be made from it, and the Food Administration strongly advocates the use of cream sauces for every type of vegetable. That prosaic vegetable, the cabbage, may appear incognito and defy recognition, when finely chopped, drained of the water in which it has been boiled, and warmed again in a white sauce. Many people do not consider buttermilk as a food, although, except for the fact that it has undergone a chemical change in which lactic acid has been created, it has the same nutritive qualities as skim-milk and is a remedy for malnutrition, auto-intoxication, and similar troubles. Even in children's cases where neither fresh skim-milk nor whole milk will assimilate, buttermilk is very valuable. On general principles, a well child should have at least one quart of milk a day and an adult, one pint. Milk builds muscle and gives a working force; a quart of milk yields as much energy as a quarter of a pound of butter or three-quarters of a pound of meat. Therefore, one should realize how necessary milk is for the well-being of the human race and consider it a food and not merely a beverage. Moses showed himself a dietitian when he made laws prohibiting the serving of milk and meat together. This is a rule still observed by orthodox Jews to-day, which no doubt explains their comparative freedom from that dread national malady, dyspepsia.

A DELICIOUS MILK PUDDING

Milk puddings are popular not only in the nursery, but with the men of the family. They are made in many tempting forms, which may be found in any of the well-known books on cookery. One dish which has an unusual delicacy of flavour and is easily digested is Devonshire junket. Mrs. Norton, in her new book, gives the following recipe. After heating one quart of milk, add one dessert-spoon of sugar and two of liquid rennet. Pour into a deep dish, add two tablespoons of brandy, cover, and put in a cool place to set. Then spread over the top a thick cream, a grating of nutmeg, and a little powdered sugar, and serve.

That delectable adjunct to a meal, Devonshire cream, is simply made from a recipe given in the same cook-book. In cool weather let the milk stand for twenty-four hours in the milk-pan; in warm weather, it should stand half that time. Set the pan on the stove and let it remain until the milk is quite hot, but do not let it boil. When it is done sufficiently, the undulations on the surface will look thick and small rings will appear. The time for scalding cream depends on the size of the pan and the heat of the fire, but the slower it is done the better. The pan should be placed in the dairy when the cream is scalded, and the cream skimmed the following day. This cream is excellent on fresh fruit, and in Devonshire, England, it is used to make butter.

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SEEN *on the* STAGE

(*Continued from page 56*)

THE WASHINGTON SQUARE PLAYERS

"Salomé" has recently been offered to the public as the leading item on the latest bill of the Washington Square Players. In presenting this extraordinary play, the directors of this idealistic organization decided wisely to entrust the leading parts to several artists whose popularity has been established beyond question on the ordinary stage of commerce. Half a dozen famous players were recruited in pursuance of this policy; and the piece, in consequence, was superlatively acted. Walter Hampden was magnificent in his rendition of the Prophet Jokanaan, Louis Calvert was subtle and sinister in his depiction of Herod Antipas, Gareth Hughes was sculpturally beautiful as The Page of Herodias, and Rollo Peters was poetic and appealing in his performance of The Young Syrian. Madame Yorska, who essayed the part of Salomé, suffered obviously from her inability to render with adequate élan the Dance of the Seven Veils, and also from her lack of unforethoughtful fluency in the English language. The scenery was beautiful—though not, in all respects, appropriate—and the lighting was particularly lovely.

A helpful hoist in the positive direction was afforded, on the same bill, by a welcome repetition of Whitford Kane's production of "Lonesome Like," by Harold Brighouse. Mr. Kane is a very fine actor, according to his kind; and Mr. Brighouse is an able writer, within the limits of his observation. Harold Brighouse is the accredited dramatic critic of the *Manchester Guardian;* and, in his original dramatic compositions, he has wisely decided to confine his efforts to a natural attempt to depict the lives of the local people whom he has observed since childhood. "Lonesome Like" is set among the mill-workers of the suburbs of Manchester and is written in the dialect of Lancashire. An awkward and unpresentable young man, having been refused in marriage by all the glowing girls of his environment, adopts as a mother a paralyzed old woman who would otherwise be relegated to the poorhouse. Here is a theme that Barrie would have loved; yet even Barrie, with his Scottish whimsey, could scarcely have "got around" the auditor more potently than Brighouse, in this modest little one-act play which is written in the quaint dialect of Lancashire.

The bill is opened with a satiric comedy by Elmer L. Reizenstein, entitled "The Land of the Free." This little piece is quite unusually witty and a little more than usually vulgar. There is a sort of fun which—though sufficiently appealing to the detached intelligence—ceases to seem funny when observed from the more prejudiced point of view of what is called "good breeding." A great deal of literary tact is required for any sympathetic presentation on the public stage of a story that touches on the distasteful theme of incest; and, even though this topic be evaded at a final moment with a loud satiric laugh, the auditor is likely to feel uncomfortable lest it might be taken seriously. "The Land of the Free" is very witty; but, considered from the point of view of an æsthetical observer, it is almost positively disagreeable.

"SERVICE"

The label "Made in France" may nearly always be accepted as a guarantee of good play-making, especially when countersigned by a member of the French Academy. It is not surprising, therefore, that "Servir" by Henri Lavedan—which has lately been presented in New York under the somewhat different title of "Service"—is especially well made; nor should it seem surprising that the author does his auditors the honour of expecting them to take a grown-up interest in the analysis of adult minds. Beside the French academicians, our best American playwrights seem but pygmies; and it is not at all unpatriotic to realize and to admit this fact at a time when we are straining every nerve to pay back at least a little of the debt we owe to France.

Though "Servir" was first produced in Paris in 1913, it expounds the spiritual effects of the present war; for Lavedan in France, like Lord Roberts in England and Major General Leonard Wood in America, saw clearly what was coming and told the public in advance. Two of his three leading characters, a mother and her son, are theoretic pacifists; but when war breaks, because of a treacherous attack on France by the Barbarians of the North, they cast aside their theories and think only of their new and overwhelming duty "to serve." Before the war, these pacifists had been opposed by a veteran of 1870 who was the father of the one and the husband of the other; and the family had been divided into two opposing camps. By clarity of characterization, their ante-bellum arguments in opposition to or support of a policy of vigilant preparedness are made intensely and enthrallingly dramatic; and the final surge of patriotism that occurs when the pacifist mother is informed that her elder son has been treacherously trapped and murdered by the Germans in Morocco and that France is about to go to war to avenge this new indignity is superb and irresistible.

This fine play suffers, in the present American production, from uneven acting and unfortunate stage-direction. Lee Baker gives a very competent performance of Colonel Eulin, the military veteran of 1870 in whom the interest is centred. A young French actor, George Flateau, who plays his son, is very good in certain passages and very bad at other moments. No verdict can be rendered in regard to Mrs. Fiske's performance of the wife and mother, because—on the occasion of the second night—her lines were almost totally inaudible in the large auditorium of the George M. Cohan Theatre. Either Mrs. Fiske should be advised to speak more distinctly, or else her critical admirers should be seated by the management within the first three rows. In the last act, the most important speech of the entire play—a long harangue delivered very well by Mr. Baker—was interrupted by an elaborate sunrise devised by Mr. Fiske and imposed upon the audience at a particularly unfortunate and ill-chosen moment.

"Servir" is a two-act play; and it is preceded on the present bill by a repetition of "A Night at an Inn," by Lord Dunsany. Any members of the noble three hundred who attended the first performance of this piece, at the Neighborhood Playhouse, on the night of April 22, 1916, will be willing to make an affidavit that it is one of the most effective plays in the world. It is so effective that it seems, in theory, both actor proof and stage-director proof; yet so noted a stage-director as Harrison Grey Fiske has almost succeeded in killing it. To any one who knows this masterpiece, the one thing that counts most in the final moments is the terror-stricken faces of the sailors as they are called forth, one by one, to undergo a nameless doom; yet Mr. Fiske has chosen to overwhelm the stage with darkness, so that all the faces are obscured. The present professional production is bad enough to break the heart of any lover of the drama who journeyed many times to the Neighborhood Playhouse for the privilege of seeing the very fine performance of this masterpiece that was offered by amateurs.

(*Continued on page 82*)



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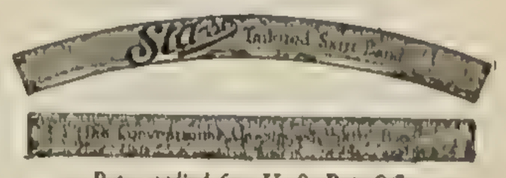
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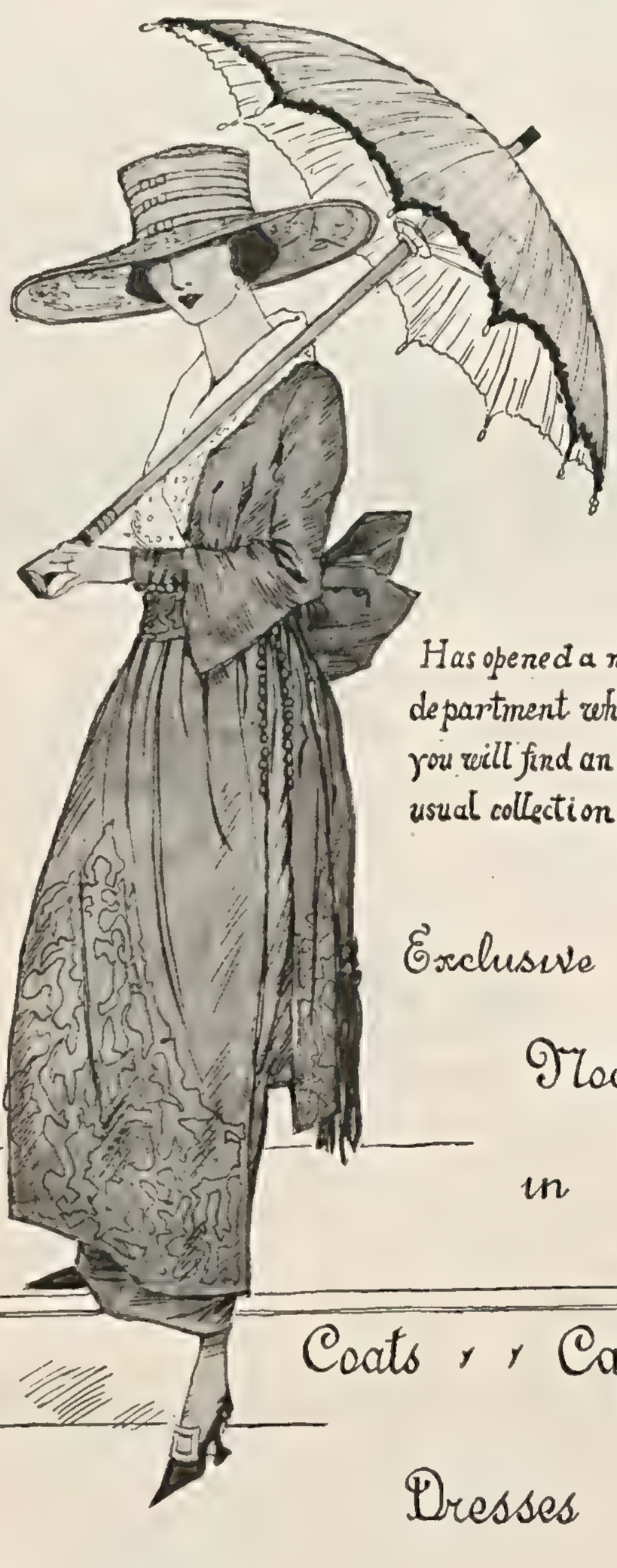
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SEEN *on the* STAGE

(*Continued from page 81*)

THE GREENWICH VILLAGE THEATRE

The new bill at the Greenwich Village Theatre is much more interesting than any of its predecessors. First and foremost, it contains a very moving one-act tragedy by Eugene O'Neil, who knows the theatre and who also knows the sea. This young playwright, who has slowly and surely been emerging into prominence throughout the progress of the last few seasons, is a son of the noted actor, James O'Neil. Some years ago, he ran away from Princeton, and went to sea, and "signed on" as a common seaman. Throughout his many months of living in the fo'castle, he kept open a keen eye and an even keener ear. Upon returning to the family fold, this wandering son was sentenced by his father to go to Harvard as a pupil of Professor Baker's; and, after making a fine record in English 47, Eugene O'Neil has written half a dozen plays of life at sea that have been produced professionally. He is endowed with great dramatic power, which very possibly has been inherited or else acquired from his father; but a more important point to be recorded is the fact that he has found a new field, with which he is absolutely conversant and in which he has no rival. There have been many novelists of the sea; but the average successful playwright is utterly ignorant of life before the mast.

In his concentrated tragedy called "'Ile," this author tells the story of an old New England whaling captain who refuses to turn homeward with an empty hold after being ice-bound for two years in Bering Sea. His present voyage has been hampered by hard luck; but never in his life has he gone back to port without a ship-full of "'ile," and as a matter of professional pride he is resolved against confession of defeat on this occasion. Supplies are running short; and there are signs of incipient mutiny among the members of the crew, whose legal term of service has expired. Worst of all, his own wife, whom he has brought along with him upon this ill-starred voyage, is weary, to the edges of endurance, of the long and limitless procession of the ice-bound weeks. Yet the old whaling captain is the sort of hardened hero that some of us who push the pen or ply the brush would like to call an artist; and he refuses to turn back. At last, the ice breaks to the northward and a school of whales is sighted, and the captain rushes to the bridge in triumph; but, meanwhile, his lonely wife goes mad before his very eyes; and, in that final moment when he fills his ship with "'ile," she sits forlornly playing at a silly cottage-organ that he had shipped aboard to give her company in the saloon.

Another item on the same bill is "The Big Scene," by Arthur Schnitzler. This very brilliant satire demands a very brilliant performance; and, on this occasion, the demand has not been satisfied. Dr. Schnitzler is so clever a tactician that, even in these hectic days, it is not quite possible for a dramatic critic to regard him as an alien and an enemy; and it seems a sort of pity that this leading playwright of Vienna should be misinterpreted by injudicious casting and by a drastic slowness in the tempo of the acting. In watching the performance of this play at the Greenwich Village Theatre, the present commentator was tempted more than once to quote the last remembered words of one of our very great Americans,—"For God's sake, hurry up!"

The third item on the bill is a sketch, by Harold Brighouse, called "The Maid of France"; and much may be forgiven to an author who has written so appealing a play as "Lonesome Like," which has been described in an earlier passage of the present article. In "The Maid of France," an English Tommy and a French poilu fall, side by side, asleep at the base of a statue of Jeanne d'Arc in a little town behind the present battle-line in France. In their dreams, the figure of Jeanne d'Arc is called to life, and begins to speak from the tribune of her pedestal. At first she is bewildered by the presence of an English army in France, which she regards as hostile because of her own historical experience; but the two soldiers explain to her the basis of the new entente by which both France and England have been leagued together in defense of civilization. This little piece of propaganda is almost inconsiderable as a work of art; but propaganda must be propagated, and it is pleasant to record the fact that the author of so beautiful a play as "Lonesome Like" has done his bit.

"ONCE UPON A TIME"

Chauncey Olcott commands a special public so loyal that no criticism of his undertakings can be regarded as a matter of practical importance; yet there is a sort of pleasure for a quite disinterested commentator in praising his production of "Once Upon a Time," by Rachel Crothers. In this piece, Mr. Olcott appears, in his familiar guise, as an Irish hero who sings an ingratiating song in every act; but the play itself is much more credible, and much more thoroughly consistent, than most of the vehicles that have carried this lyric actor to success.

The simple fact that needs to be envisaged is that Rachel Crothers, who wrote "Old Lady 31," is one of the ablest playwrights in America, and that, even when she undertakes a minor task, her name upon the programme should be regarded as a magnet to attract a quite unusual attendance. "Once Upon a Time" is, of course, in essence nothing more than a conventional restirring of the same old sentimental flub-dub that evoked applause a quarter of a century ago; yet the piece is so honestly imagined and so sincerely written that it compels applause from a critic accustomed to demand that the drama should hold, as it were, a mirror up to nature.

"Once Upon a Time" tells mainly the story of a gradual and growing intimacy between a crabbed bachelor depicted by Chauncey Olcott and a tiny angel-child depicted by Bonnie Marie. "Bonnie Marie" sounds obviously like an artificial name; but the very little lady who bears the burden of this appellation is a veritable artist, and an always waiting world will be genuinely disappointed if she fails to fulfil, in future years, the promise of her present prowess.

LAURETTE TAYLOR'S SHAKSPERE

It must always seem a sour sort of duty to write adversely of an undertaking conceived with high hope by a pleasant person and (within due limits) an admirable artist; yet something must be said in record of the recent matinées of "Scenes from Shakespeare" that have been imposed upon the public by Laurette Taylor. At these matinées, Miss Taylor exhibited a programme composed of four scenes from "The Taming of the Shrew," one scene from "Romeo and Juliet," and two scenes from "The Merchant of Venice."

The present commentator did not see this exhibition until the third performance, and the performances were calendared a week apart; yet, even by that time, Miss Taylor had not bothered to learn the lines of the great characters that she was trying to depict. To hear her blithely drop a word in every verse or two, without noticing that this excision required a rather drastic alteration of the rhythmic pattern, was an experience that must have made at least a thousand

(*Continued on page 84*)



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SEEN ON THE STAGE

(*Continued from page 82*)

educated school-boys suffer. Miss Taylor proceeded to defend her lack of study in a curtain-speech in which she explained to the audience that her airy and improvising handling of the text was patriotic.

The saddest fact to be recorded is that this actress, in her pitiful attempts to render the great characters of Katharine and Juliet and Portia, gave evidence of many qualities that might well be developed. If she would place herself for many months under the tutelage of an experienced Shaksperian director—like Louis Calvert, for example—she might easily develop the technique of an accomplished exponent of our classic drama. The only way to act Portia is to study everything that has ever been done in the part, and then to do something different and better,—if such an accomplishment be possible; but no positive effect can be produced by merely strolling carelessly upon the stage and fluffing at the lines.

Several excellent actors supported Miss Taylor in her rendering of "Scenes from Shakspere"; but an honest appreciation of their efforts was impeded by a constant fear that their next cue might be submerged in a sudden current of patriotic innovation.

ART COMES INTO THE GARDEN

(*Continued from page 59*)

enthusiast for bronze, and much of his work takes its final form in that metal, either gilded or encrusted with a soft blue green patina, which is often artificial, since modern bronze does not invariably weather with the same perfection as the Greek and Roman. The gleaming marble is not by any means banished from our new gardens, however, and often the same figure may appear in one garden in bronze and in another in marble, as the sculptor in selling his original marble may reserve the right to sell one or more bronze castings. The four garden pieces illustrated with this article are all obtainable in bronze and at the present price of that material would range in cost from three hundred and fifty dollars for the comparatively small heron sun-dial shown in the middle of page 59, to fifteen hundred dollars for a bronze of the large sun-dial in marble illustrated at the lower left on the same page.

THE BIRD MOTIF

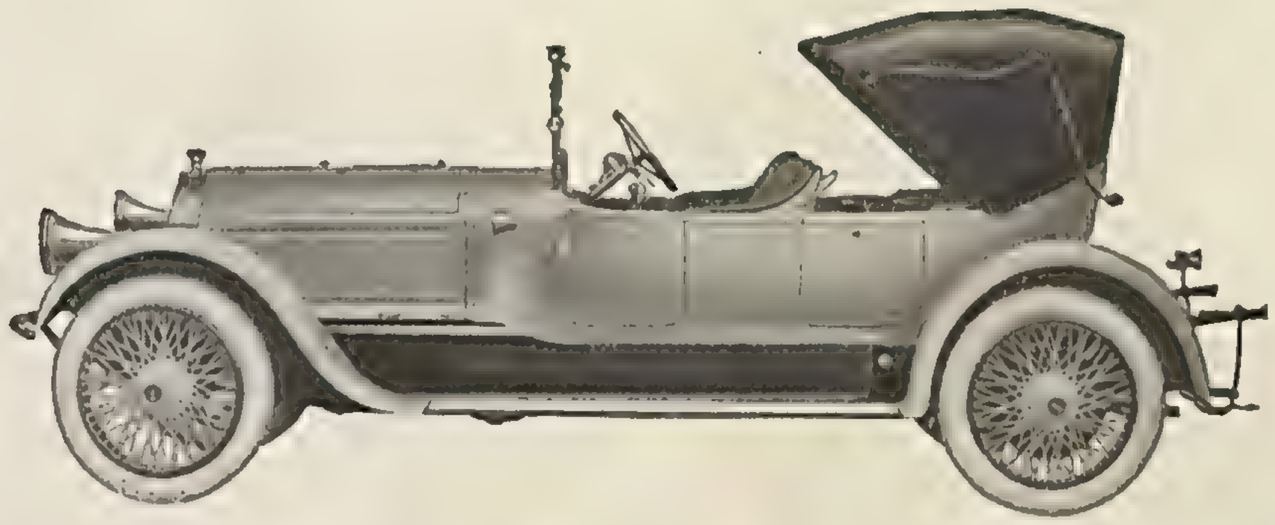
An interesting feature of this new garden sculpture is the extensive use which it makes of the bird motif. Mrs. Richard's sun-dial cleverly puts the bird to real use, for the heron is so designed that its bill forms the gnomen. A bird-bath recently designed by Mahonri Young is appropriately supported by four solemn decorative birds, and on the broad rim of its basin are modelled in very low relief the many birds native to the locality in which the sun-dial stands. Eugenie Shonnard, whose decorative marabou for the gate-posts of a country estate won her much praise a few years ago, seems to possess an especial gift for seeing the decorative possibilities of birds. One of her most recent works, the heron garden piece illustrated in the lower middle on page 59, proves again her skill in eliminating the non-essential and subordinating the natural bird form to a striking decorative scheme. In the fountain figure by Emilio Angela, illustrated at the top on the same page, the geese, though subordinated and treated more realistically, yet form an important part of the design.

The child, unknown to Greek art until its latest period, but a prominent motif in Hellenistic and Roman art and, above all, in Renaissance sculpture, is a delightful subject in the hands of these garden sculptors. Excellent examples of the possibilities which they find in this subject are Rudolph Evan's seated child in the Vanderlip garden and a figure for a fountain pool recently designed by Enid Foster and on view in New York late last winter. The nymph, the bacchante, and the Venus have found fitting and lovely successors, as in the beautifully modelled figures of "Morning, Noon, and Night" on the sun-dial by Harriet Frishmuth, illustrated at the lower left on page 59. The faun and the Hercules, however, seem still without worthy heirs to their honours, and it remains for some sculptor yet undetermined to see and present the decorative possibilities of modern man and assign his rôle in garden decoration.

Yet another notable trend in these American gardens is the introduction of colour, particularly in the use of coloured tiles, an influence plainly from the Orient. The Durant potteries make tiles with a wonderful turquoise blue glaze identical with that of old Egyptian pottery, and these tiles give an effect of rare beauty when used to line shallow pools. The African Ceramic and Tile Company maintains a factory in Tunis, where native workmen make reproductions of old Tunis tile, rich in colour and distinctive in design. Algerian gardens find a thousand uses for these bits of glowing colour. They form decorative bands in the tiled walks, they border pools and decorate doorways, and everywhere their softly glowing colour adds warmth and richness to the garden. A successful western use of these tiles is in the making of the wall fountains without which no garden is complete. The effectiveness of a fountain of this sort may be seen in the reproduction at the lower right on page 59. These tiles may be purchased separately in any desired quantity and set in cement after whatever design one will, and they are but moderately expensive, costing two dollars a square foot when purchased in considerable quantity or three dollars a square foot in lots of less than twenty-five square feet.

AN UNDEVELOPED FIELD

A field which should afford decided possibilities for the modern artist, but which as yet has been but little developed, is that of terra-cotta, cement, imitation stone, and similar plastic materials. It is true that many garden ornaments and furnishings in these materials are on the market, but they are largely mechanical reproductions of antique designs, while the modern artist is inclined to look down on such media, unglazed, as being thankless materials, coarse and unresponsive to fine modelling, and attempts in glazed terra-cotta have sometimes led to such unfortunate results as the mermaid and satyr fountain recently exhibited by Robert Aitken. Cement and the allied materials are, of course, media requiring an entirely different technique from that which is successful with bronze and marble, but garden sculpture may be very broadly modelled and yet be effective and excellent in design, while glazed terra-cotta as handled by the Della Robbia was a medium of rare individual beauty. There is at present a wide gap between the mechanical reproduction in plaster or imitation stone of designs which no longer mean anything and which the garden-maker of taste does not want, and the original bronze or marble which the garden-maker of moderate means can hardly afford. In this field, both honour and profit undoubtedly await the artist who shall master the refractory medium and press its possibilities to their utmost interest and beauty.



This is the four-passenger Pierce-Arrow Touring Car, 6-cylinder, 48 horse-power, 142 inches wheel-base. The body is narrower than the regular touring body and therefore sportier. The Victoria top adds to the smart appearance of the car. The cape top may be had instead if desired.

Pierce-Arrow

After years of use a Pierce-Arrow Car not only retains its mechanical perfection, but its distinction and beauty which are, in their way, as permanent as the sturdier mechanical features.

THE PIERCE-ARROW MOTOR CAR CO.

BUFFALO, N. Y.



"I'm delighted with this beautiful new

VAN RAALTE
"Niagara Maid"
SILK UNDERWEAR

"THEIR fine glove silk fabric is soft as down, their dainty embroideries and ribbons have a decided touch of unusualness, and the way they rise superior to the laundry astonishes me anew every time.

"Another satisfying feature is their fit, always ample, but with distinctive style and shapeliness."

Sold at all good shops.

Niagara Silk Mills, 5th Ave., at 16th St., N.Y.C.
Makers of Van Raalte "Niagara Maid" Silk Gloves and Silk Hosiery



"Top o' the Hill" was the contribution of David Robinson to the Exhibition of the Society of Independent Artists

ART

(*Continued from page 58*)

of the National Association of Women Painters and Sculptors was held during April at 6 West Fifty-seventh Street. It was a quiet low-toned exhibition, well hung and with an unusual amount of space and with excellent light. This year three prizes were awarded. The National Arts Club Prize, given by John G. Agar for the best work of art in the exhibition, was given to Helen McClain for a very able portrait entitled "Portrait of N. R. M." It was a solidly painted, well modelled, and individual portrait, not keenly interpretive, but good in colour and composition. The National Association Medal for landscape was awarded to Katherine Patton for "Echo Lake, White Mountains," a confused composition in which she painted interesting tree reflections and an atmospheric distance. In sculpture, "Femme à sa Toilette" won the National Association Medal for Sculpture for Jane Poupelet.

In the portrait and figure group Cecelia Beaux showed a suggestively sketched canvas, "Portrait of E. S. L." in which the grey of the canvas served as a background. The head above was painted in against a dull golden-toned neutral, and the only colour suggestion was that of the vermillion settee and black gown which completed the composition. A fresh out-of-door portrait was the "Mother and Child," by Martha Walter, while "A Rainy Day" by Josephine M. Lewis, was a well-handled example of child portraiture. A live (though a little over-finished) conbination of figure and still life was that by Marion Powers, "Important Business," in which she handled the transparent and shimmering glass convincingly and delicately. A composition in which figures played the part of colour notes rather than individuals was the decorative broad and atmospheric landscape and figure, "The Picnic," by Lydia Floret. A clear fresh blue of water seen through the trees was "The River," by Marion P. Waitt, and two canvases by Harriette Bowdoin were the grey and misty "The Wet Day," and the brighter toned, "The Autumn Day." An interesting exhibition of paintings by Elizabeth Curtis was shown at the Arlington Galleries. In it the monotony of a portrait exhibition was broken by small street scenes and an interior of the "Navy Club House." Her portraits, particularly those of women, were painted with an interpretive quality which she has successfully combined with the decorative note of the setting, as in "Venetian Costume" and "The Old Red Gown." On the whole, her success lies chiefly in her portraits of women with their decorative possibilities of colour and costume.



Peter A. Juley

"Vespers" by Felecia Waldo Howell was shown at the Exhibition of National Society of Women Painters and Sculptors

THE GARDENS OF THE RITZ-CARLTON

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OPEN ON OR ABOUT JUNE 1st 1918

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GENERAL MANAGER



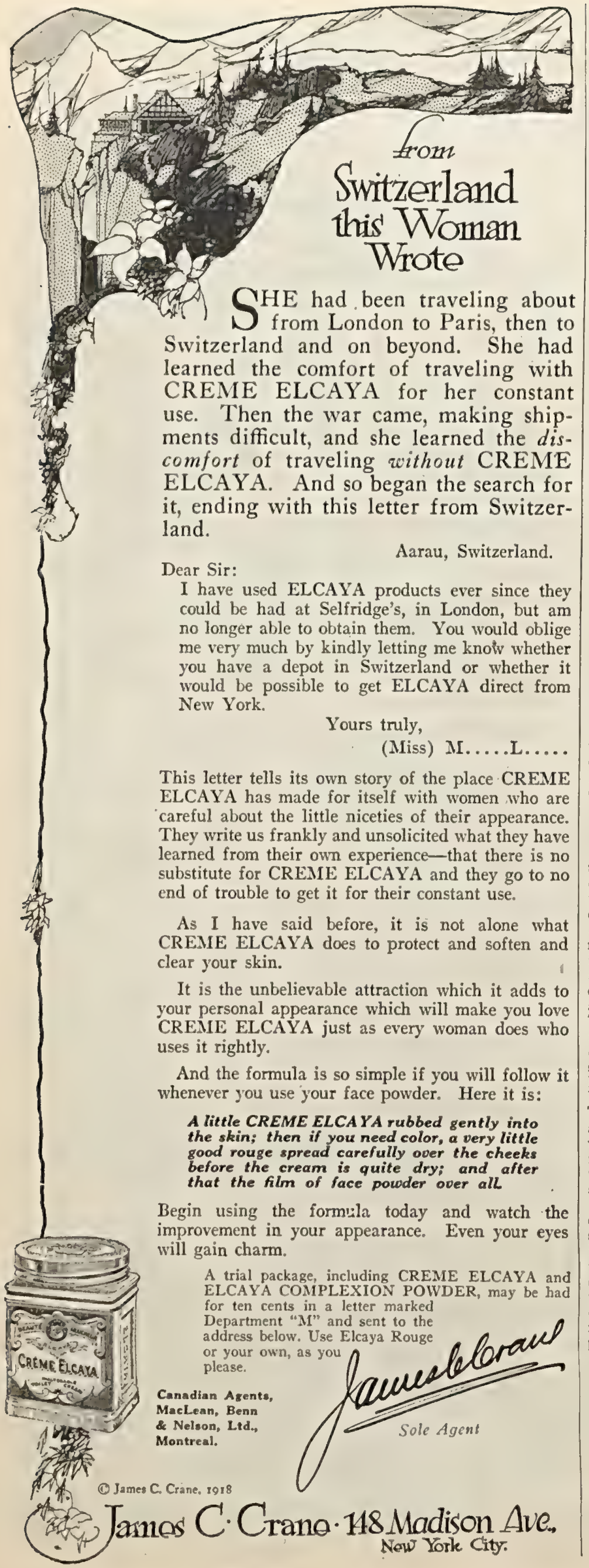
The JAPANESE GARDENS

DESIGNED by Japanese artisans of highest skill, this exquisitely beautiful out-of-doors restaurant surrounds you at luncheon or tea with all the picturesqueness and subtle charm of Nippon. Cool, novel, refreshingly different.

The ROOF GARDEN

AN open-air dining place in which the fullest expectations of the elite are realized. Incomparable in brilliance of setting, service, music and cuisine, peerless in the tone of its clientele, it stands as the ultimate achievement of fashionable New York's summer season.





from
Switzerland
this Woman
Wrote

SHE had been traveling about from London to Paris, then to Switzerland and on beyond. She had learned the comfort of traveling with CREME ELCAYA for her constant use. Then the war came, making shipments difficult, and she learned the *discomfort* of traveling *without* CREME ELCAYA. And so began the search for it, ending with this letter from Switzerland.

Aarau, Switzerland.

Dear Sir:

I have used ELCAYA products ever since they could be had at Selfridge's, in London, but am no longer able to obtain them. You would oblige me very much by kindly letting me know whether you have a depot in Switzerland or whether it would be possible to get ELCAYA direct from New York.

Yours truly,
(Miss) M.....L.....

This letter tells its own story of the place CREME ELCAYA has made for itself with women who are careful about the little niceties of their appearance. They write us frankly and unsolicited what they have learned from their own experience—that there is no substitute for CREME ELCAYA and they go to no end of trouble to get it for their constant use.

As I have said before, it is not alone what CREME ELCAYA does to protect and soften and clear your skin.

It is the unbelievable attraction which it adds to your personal appearance which will make you love CREME ELCAYA just as every woman does who uses it rightly.

And the formula is so simple if you will follow it whenever you use your face powder. Here it is:

A little CREME ELCAYA rubbed gently into the skin; then if you need color, a very little good rouge spread carefully over the cheeks before the cream is quite dry; and after that the film of face powder over all.

Begin using the formula today and watch the improvement in your appearance. Even your eyes will gain charm.

A trial package, including CREME ELCAYA and ELCAYA COMPLEXION POWDER, may be had for ten cents in a letter marked Department "M" and sent to the address below. Use Elcaya Rouge or your own, as you please.

Canadian Agents, MacLean, Benn & Nelson, Ltd., Montreal.

James C. Crane

Sole Agent

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James C. Crane · 118 Madison Ave., New York City.

THE WOMEN'S PLATTSBURG

(*Continued from page 52*)

cation blanks to serious-minded investigators who are prepared to have the academic section filled out by the registrars of their colleges, the physical examination questions answered by their physicians, and everything else from date of birth to state of heart truthfully inserted in their own handwritings. Not more than a quarter of these would-be nurses can be accepted, but the rest will be diverted to that form of war work for which they seem best qualified. As for the fortunate five hundred, they will be enrolled for the three-months' Preliminary Summer Course, from June twenty-fourth to September thirteenth, which will be a season of intensive cultivation possible only with the specially fertilized soil of graduate minds, and under the guidance of officers, faculty, and advisory committee of exceptional brilliance, led by Dr. Henry Noble MacCracken, the patriotic and efficient president of the College. The faculty list includes Florence Sabin, M.D., Sc.D., Professor of Histology, Johns Hopkins University; C. E. A. Winslow, M.S., M.A., Professor of Public Health, Yale School of Medicine; William H. Park, M.D., LL.D., Professor of Bacteriology and Hygiene, New York University, and Director of the Bureau of Laboratories New York City Health Department; Otto Folin, Ph.D., Sc.D., Professor of Biological Chemistry, Harvard Medical School—and so on down through a galaxy of medical and nursing stars possessing an aggregate collection of all the ornamental letters of the alphabet.

"It must be distinctly understood that this is no easy 'get-nursing-quick' scheme for the woman who is afraid of work," says the Official Announcement, rather unnecessarily, one would think, in view of the revelations of the preceding paragraph. "There will be much hard, serious effort, and triflers are not desired."

TRIFLERS NEED NOT APPLY

We are not surprised to learn that there will be a six to eight-hour day in class, demonstration room, and laboratory for the study of anatomy and physiology, chemistry, bacteriology, hygiene and sanitation, nutrition and cookery, elementary materia medica, elementary nursing and hospital economics, historical and social aspects of nursing, with elective courses in psychology, social economics, and possibly physiological chemistry. There will be wards arranged in the corridors; there will be canteen cooking classes in the big kitchens; there will be solemn inoculation of white mice in the laboratories; there will be clinics at the Vassar Brothers' Hospital, at the big Tuberculosis Camp near Poughkeepsie, and at the Hudson River State Hospital to which shell-shocked patients are being removed from all over the country so that the Red Cross Plattsburghers may study them.

But eight hours of lectures, an hour or so of clinics, and two or three hours of study won't round out the day-light-saving clock for the eager five hundred. The walks and drives, the lakes, the tennis courts, the outdoor theatre with its motion picture machine—all these and many other things will be at the disposal of the recruits when in temporary—oh, so temporary—rest billets. The undergraduates of Vassar, too, will be present in large numbers to minister to their big sisters of the cap and chart. A hundred and fifty of them are expected to don overalls and cultivate the Vassar farm. They will also run motors to and from clinics, and will gather in for the canning plant all fruits and vegetables contributed by the patriotic in and around Poughkeepsie. More than that, they have moved out of their cherished residences so that the visitors may have the very best—not only Strong, Raymond, Lathrop, and Davison Halls as turned over by their original donors, but as furnished by their last year's inhabitants, down to the last rug and the loveliest picture. Could the heart of worshipping girlhood do more?

When September thirteenth comes, there will be a short vacation, and then the pupil-nurses will go each to her chosen hospital, to pit her little knowledge, her great faith, against the grinding horrors of things as they oughtn't to be in a big city. She will learn much from her instructors, much from girls who have never seen the inside of a college, most of all from her patients. And so it will go for two years.

"What? Two years!" says little Miss France-in-a-hurry, who is a temperamental pillow-smoother. "Do you mean to say I won't get to the front for two—whole—years?"

"Possibly not then. Possibly not ever."

Vastly disgruntled, not at all realizing that she has weighed herself and been found wanting, little Miss France-in-a-hurry goes elsewhere, seeking not service but excitement. Her place fills however,—there are half a dozen who want it—and the line goes on. Most of them will sooner or later treat disabled soldiers here at home. If not, they will go out to save some of the fifteen thousand American mothers who annually die in childbirth—mothers who needn't have died if there had been competent help at hand. And babies, too, for, according to English statistics, seven babies die at home for every soldier who "goes West" on the field. Vassar wants to make it at least as safe to be a baby facing the summer, as it is to be a soldier facing the Hun.

AN OPPORTUNITY TO SERVE

"There are twenty-one Vassar girls now at the Front," Mrs. Blodgett tells us. "Three of them have been decorated by the French Government. There were twenty-two, but Amabel Roberts died at her post in a French hospital, the first American girl to give up her life for the Allies. She belonged to the class of '13, and in memory of her the class has raised four scholarships of three hundred and fifty dollars each, so that four girls who couldn't otherwise take the full course of two years and three months will be able to give their services to their country."

The cost of the three months at the Camp is ninety-five dollars, and many such scholarships have been given by women, themselves past their first youth, who are eager to serve by proxy. They realize that, in these hectic days of untrained workers and unripe enthusiasms, the girl who is willing to enter on a long, hard, unromantic course of study and humble helpfulness, is the patriotic older women's best investment.





Fashion has chosen her favorite heel

For rythmic dancing—for that graceful, swinging stride which makes walking both easy and pleasurable—smart women are wearing Cat's Paw Rubber Heels.

Fashion's choice because of the Foster Friction Plug which prevents slipping on wet pavements or in the ballroom. Then Cat's Paws have no holes to track mud or dirt. And they save the floors from heel marks.

Your dealer will neatly attach them to your boots or dancing pumps. See that your whole family wears them. It's a relief not to hear the clatter of hard leather heels around the house. Cat's Paws wear longer than ordinary rubber heels and cost no more.



The Tred-Air Heel Cushions

These cushions of air inside your shoes protect the stockings from nails, improve the fit of the shoes, prevent fatigue and add slightly to your height. If your dealer cannot supply you, we will on receipt of 35c. Please state size of shoe and mention dealer's name when ordering.

CAT'S PAW
CUSHION
RUBBER HEELS

Black, white or tan. For men, women and children—all dealers

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Cat's Paw Rubber Heels are especially fashioned to fit all styles and sizes of feminine footwear—boots, pumps and oxfords. Prevent fatigue, make walking safe and comfortable. So small that when attached they are almost invisible.

"Look for the Name in the Selvage"

THE silk frock has become a necessity in every woman's wardrobe. Its richness and simplicity meet every demand of economy and style.

Skinner's
Silks Satins
Taffetas
(36 inches wide)

are chosen for their *durability*—because women know they can depend on SKINNER'S for hard wear, and still obtain soft, beautiful effects. In these days of *uncertain qualities,* don't take chances with your silks—get SKINNER'S, the same as for 70 years.

"Look for the Name in the Selvage"
None genuine without it

Wm. Skinner & Sons
New York Boston Philadelphia Chicago

Mills: Holyoke, Mass.

Established 1848



SEVEN WAYS *to* HELP *the* ALLIES

(*Continued from page 51*)

War Relief, 135 East Fifty-sixth Street. The greatest need at present is for a rent-free house or loft in which to carry on the local work. The rent of the present quarters is a heavy drain on money that would otherwise be free for service abroad.

BOOKS FOR THE SOLDIERS

The slogan "Do it now" has become so familiar that it has lost its value as a stimulant, but it hasn't lost a bit of its urgency. Now is the time when our soldiers are facing the isolation and dreariness of life in cantonments and training camps; now is the time when the men in the trenches in France have the prospect of a charge before them, and the men in the hospitals have the remembrance of it—and both these states of mind call for diversion. For these troubled thoughts there is just one magic carpet, and its name is "books." Now is the time for every one to give them. When the work of providing reading-matter for our men was first taken up, every man on a transport was given a book before he sailed and asked to exchange it with the men on board and leave it finally with the Y. M. C. A. man who met the ship on the other side. But this method proved very inadequate, and General Pershing has recently given an order that fifty tons of cargo space a month shall be reserved for books in our overseas shipping, meaning one hundred thousand books.

The American Library Association, upon the entrance of the United States into the war, appointed a War Service Committee which undertook the matter of raising funds to establish and maintain camp libraries. A million and a half dollars was raised by private subscription, and over two hundred thousand volumes were sent in for immediate service. Last October, at the request of this committee, Herbert Putnam, Librarian of Congress, took over the direction and control of the War Service work. By January three hundred and ten thousand books had found their way to the larger training-camps, and thirty-four thousand to the smaller posts, with about two hundred and twenty thousand additional volumes on the way. At least two million more are urgently needed.

Every one who passed the steps of the Public Library a few weeks ago saw the tide of books that rose there daily, attracted by eloquent megaphone persuasion. Books are still being collected just inside the Library doors, and twenty-seven thousand is the record number for one day, so far. According to Mr. John Foster Carr, who has lent his energies and given—very literally—his voice to this campaign, about ninety per cent. of the books which have been sent in are good; among the other ten per cent. are some amusing exceptions. Mr. Carr has culled from the piles on the steps, and now keeps on exhibition in his office as examples of what not to send a soldier—Lina Cavalieri's, "Secrets of My Beauty"; Baedeker's Guide to Northern Germany; Max Nordau's, "How Women Love" (bound in pale blue and gold, and taken from a Mills Hotel Library); Goodwin's Greek Grammar; "The Care and Feeding of Children," by Dr. Holt; "Elsie's Motherhood," and a file of the "Undertaker's Review." The selection of an authority on such matters is shown by a letter from Theodore Roosevelt, sent with a cheque for fifty dollars to buy as many duplicate copies as possible of "Our Mutual Friend," "Guy Mannering," and "The Antiquary."

All the books received at the Library are packed in vans and sent to Hoboken, where they are sorted and labelled and packed in boxes which are made like sectional bookcases. The Y. M. C. A., the Knights of Columbus, and the Red Cross direct the use of the books on the other side, for the American Library Association does not feel justified in erecting buildings in France and incurring the expense of a special overseas library staff.

It is interesting to see from the letters written from the front, the part that books have played in the lives of soldiers. The late Arthur George Heath, Fellow of New College, Oxford, wrote from France that he would like a little literature. "If we are in for trench work, it will come in handy," he said. "I would like Belloc's 'General Sketch of the European War,' and, if you would not mind my being so luxurious, the Oxford Book of English Verse, in as small a size as you can get it. I've found time here to read a lot of novels, mostly very bad ones. I wonder if Turgenief would be good for the trenches?"

The man who has always read relies on books at the front as he never has before; they are a tie between him and his old life. The man who hasn't known much about books finds, in the loneliness and boredom that every soldier says is the worst part of modern warfare, that books are an ever-present help. They will be ever-present, at least, if people continue to be as generous in their donations as they have been up to date. This movement for collecting books is under way all over the country. Those who have books to give may send them to the public library nearest them, and any one living in New York may leave books at one of the public libraries, or by telephoning Vanderbilt 3600, may have the books called for.

FOR THE SUFFERING FRENCH

The French Heroes Lafayette Memorial Fund, which was organized for French war relief at the beginning of the year 1917, is an institution of extraordinary advantages. It will live on long after peace has been declared, for it is a constructive memorial to the relations between France and America and what America owes the great Lafayette and his country. It was through the successful personal appeals of Mrs. William Astor Chanler, President, and Mr. John Moffat, of the Board of Directors, that money was raised to purchase the Château de Chevaniac Lafayette from the present Marquis, the great-grandson of General Lafayette. The château is in Haute-Loire, one hundred and fifty miles south of Paris. In addition to its original activities of providing relief and work for maimed and blinded soldiers and for all destitute non-combatants, plans were immediately made to utilize the château in four different divisions. One part is now a school and home for French orphans and the sons of French, British, and American heroes fallen in battle. Later plans include sending groups of the students to be educated in American universities and to be trained in American industry. The second division, the preventorium, is for children who are organically healthy, but who come from homes that predispose them to disease, particularly tuberculosis. Besides this, it is a demonstration station for the best modern methods of hygiene and sanitation. The third division is a model farm yielding produce to supply the school and preventorium. For this America is asked to send implements, seed, and live stock.

At present, on account of the recent German drive and the terrible suffering among French families, the French Heroes Fund has resolved itself into an Emergency Committee to care for the refugees, especially the children. A temporary home in Paris is provided for women and children in transit from the bombarded towns. All of them are homeless, many are wounded or suffering from tuberculosis or gas attacks. The château is also used as a refuge, or temporary

(*Continued on page 92*)

Kleinert's





Millinery for Mermaids

BLUE caps, red caps, purple caps, black caps of Kleinert vieing with the white caps of old Neptune.

They look like a whole garden of sea flowers but they're really just the newest modes in ocean millinery.

Kleinert's Millinery for Mermaids includes caps, hats and bonnets, with brims or without, in colors and designs to set off any bathing costume, and shapes to become every face. Newest, prettiest, most feminine of waterproof headgear. *The name Kleinert guarantees the service.*

I. B. Kleinert Rubber Co.

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Makers of Dress Shields, Bathing Caps, Hose Supporters, Baby Pants, etc.

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Your Hair Can Look Youthful Again

DON'T give up the pleasures and opportunities of youth because advancing years have turned your hair gray and faded, or streaked it with gray. You can easily bring back all its youthful dark color and lustre, safely and surely, by proper treatment with

Q-ban
TRADE MARK

Hair Color Restorer

(Guaranteed)

Q-BAN *restores* the original color of the hair gradually, uniformly and *naturally*. And brings back, too, its youthful softness and beauty because Q-BAN invigorates scalp and hair and keeps them healthy. Positively eradicates dandruff.

Q-BAN is *not* a dye. It will not stain the scalp, rub or wash off, or prevent shampooing and waving. Easily applied. Never makes the hair unsightly. To the woman whose hair is gray, streaked with gray or faded, Q-BAN HAIR COLOR RESTORER is a toilet necessity. Sold by all reliable druggists on Money-Back Guarantee. Price 75c.

Q-Ban Hair Tonic

50c and $1.00

An antiseptic, hygienic, hair dressing as necessary to the proper care of the hair as a dentifrice to the teeth.

Should be used daily by children and adults. Removes dandruff, keeps the hair soft and promotes its growth. Ensures a healthy scalp. Your druggist also has Q-BAN LIQUID SHAMPOO, Q-BAN TOILET SOAP and Q-BAN ODORLESS DEPILATORY.



HESSIG-ELLIS DRUG CO., Memphis, Tenn.

SEVEN WAYS *to* HELP *the* ALLIES

(*Continued from page 90*)

homes are arranged for, if there is no room. The American Fund for French Wounded has cooperated in maintaining a dispensary, providing physicians and the necessary supplies. Mlle. Valentine Thomson, daughter of a former Cabinet minister and one of the foremost women in France to-day, has charge of the French War Relief Committee. She has instituted a hotel school in Paris, where destitute girls are trained for all sorts of hotel positions. Later, the work of rehabilitation of the devastated districts will be taken up under the charge of the Baronne de la Grange, who was formerly Miss Emily Sloane, of New York.

Le Comité d'Honneur in Paris includes many distinguished men, among them the present Premier, M. Clémenceau, and four ex-Premiers, MM. Ribot, Jusserand, Painlevé, and Viviani. The Committee de l'Ecole Washington-Lafayette comprises Mrs. Edward Tuck, President, and such prominent women as Mlle. Thomson, Marquise de Chambrun, Comtesse de Luart, Baronne de la Grange, Comtesse de Savve, Mrs. Robert Woods Bliss, and Madame Charles Le Verrier.

Those who contribute to this fund may feel that they are lending very present aid; for at no time has France needed our assistance more than in these critical times. The French Heroes Lafayette Memorial Fund holds out a direct way. Cheques should be made payable to James A. Blair, junior, and sent to the Fund at 360 Madison Avenue, New York.

CHOCOLATE THAT HELPS THE SOLDIERS

The American Chocolate Fund for U. S. Soldiers in France which has been organized by Mrs. Forrest B. Royal of Montclair, New Jersey, supplies a need that is more urgent than we perhaps realize. There are many moments in the life of every soldier when he reaches the limit of endurance and must still go on, far beyond that limit; the last mile of a forced march, the intolerable last hour which a wounded man must wait for the stretcher bearers to find him, the long exhausting journey to a base hospital—any one of these may take the last bit of strength a man has. The food which can best help a man to hold out just a little longer—the little that makes all the difference between life and death sometimes—is chocolate. Ida M. Tarbell, the honourary president of the American Chocolate Fund, said:

"The purpose of the American Chocolate Fund is to make certain that every United States soldier has a daily supply of this important food. The Society would be glad to receive any contribution, no matter how small. If you can buy but one cake, do that, confident that it will surely help some boy in a weary moment, that possibly it may turn out to be the one thing between him and death."

The chocolate is sent from the manufacturer, through the Red Cross Clearing House in Paris, to the U. S. Expeditionary Forces, as a free gift from the American people. As there are no overhead expenses, with the exception of a telephone and a stenographer in the New York office, all contributions to this fund go directly and entirely for the purchase of chocolate for the U. S. soldiers in France. The chocolate is bought from Henry Maillard, who headed the subscription by a generous gift of five hundred pounds. Contributions should be sent to Mrs. Archibald M. Reid, Treasurer, 4 West Fifty-seventh Street, New York.

A FOUNDATION FOR WAR RELIEF WORK

The National Allied Relief Committee is not an organization that has sprung up since America entered the war, nor is it limited in its scope to aiding this country alone. It was organized in the summer of 1915 for the purpose of placing American war relief on a systematic basis and making the work in Europe more effective. The Committee has also cooperated with other war relief committees by issuing appeals for them and assuming the attendant expenses. In addition to work in America, it has given aid to French soldiers, Belgian refugees, prisoners held in Germany, the wounded and maimed among the Scottish Highlanders, as well as their widows and orphans, the war victims of Armenia and Serbia, and a number of other worthy causes, such as the hospitals for British soldiers and sailors. The affairs of the Committee, of which Mr. Edwin G. Merrill is Chairman, are administered by some of the foremost financiers in New York. The British and Italian Ambassadors to the United States, as well as the Belgian Minister, are numbered among the Honourary Patrons, and the Board of Directors includes many prominent New York people, among them Mrs. William Astor Chanler, Mrs. Newbold Le Roy Edgar, Mr. John Moffat, Vice-Chairman, Mr. Henry J. Whigham, and Governor Charles S. Whitman. The Committee is just such a one as is needed to provide a firm foundation for all the many forms of war relief, and it should have the generous support of loyal Americans whose hearts are with the cause of the Allies and America. Donations will be especially helpful if they are made regularly, for either several months or the duration of the war. If the contributor designates the special purpose for which he wishes his donation used, the entire sum of money will go directly to that cause. Undesignated sums go into the General Fund, which covers all necessary expenses. Cheques should be made payable to Mr. James A. Blair, junior, and sent to the National Allied Relief Committee, 360 Madison Avenue, New York.

A MINE OF INFORMATION

Just at present the world is feeling a tremendous interest in Washington. The people who can't get to Washington write letters—reams and reams of letters. There is a constant stream of queries flowing into the hands of the Government clerks: "What is the Food Administration doing?" "Where is my nearest Red Cross station?" "Does the Army need infantry or artillery most?" And so on, ad infinitum. That is the reason the clerks are starting a casualty list of their own. They are so swamped by these miscellaneous questions that must have replies that they haven't time for other war work. The mails are congested; the trains are overloaded with correspondence sacks. The public, therefore, must relieve the situation. There is published daily at Washington, under order of the President, by the Committee on Public Information, the "Official Bulletin," containing all the more important rulings, decisions, regulations, proclamations, and orders from the several departments and the many special committees and agencies at the National Capital. All any one has to do, instead of writing to Washington to have a question answered, is to consult the "Official Bulletin" files in any library, board of trade, chamber of commerce, or the offices of mayors, governors, or other public officials. The Official Bulletin is also posted daily in all the post-offices in the United States—over fifty thousand in number; or, if one prefers, one may become a regular subscriber.

Do your bit! Release a clerk for regular immediate duties. Consult the Official Bulletin if you have any war-time questions to ask the Government. Give these harassed spirits peace of mind, and save yourself a vast deal of trouble.

Summer shoe styles—Summer comfort and the need for early buying

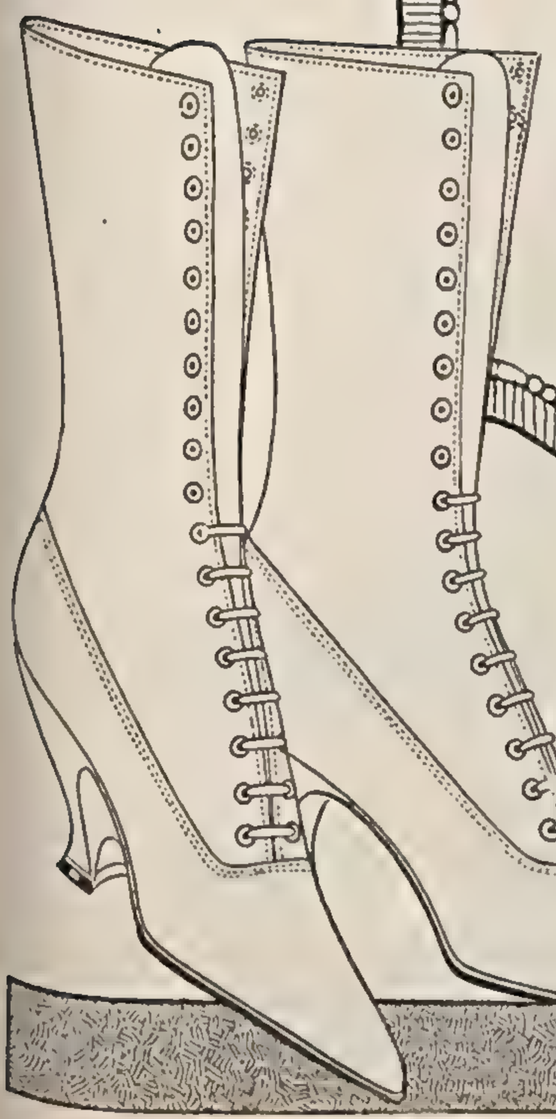
AT the height of the Palm Beach Season, nine out of every ten well-dressed women were wearing white kid shoes.

The Style Committee therefore recommends **"F. B. & C."** White Washable Glazed Kid "No. 81" for smart Summer footwear.

"F. B. & C." White Washable Glazed Kid "No. 81" is the only leather which **"Fits on the Foot Like a Glove on the Hand,"** assuring the utmost smartness and the maximum degree of warm weather foot comfort. It is the leather which requires no mussy dressing to preserve its new and unblemished appearance.

"F. B. & C." White Washable Glazed Kid "No. 81" is made from the highest grade skins obtained only from abroad. Because of the uncertainty of shipping, it is advisable to purchase your summer shoes as early as possible.

If you have any difficulty in obtaining shoes of **"F. B. & C."** White Washable Glazed Kid "No. 81", communicate at once with the Style Committee.





Look for either of these **"F. B. & C."** Tags on Shoes you buy. They assure durability, comfort and **"The Best There Is"** in leather.



FASHION PUBLICITY COMPANY
of **NEW YORK**





Your Hair Thrives Best When Equably Nourished

When a fair share of vitality is temperately supplied to the hair; when the scalp skin is enabled to perform its various functions regularly and with ease; when dandruff and secretions that clog the tiny hair tubes are entirely and completely eradicated—then your hair takes on new life and luster and the natural lights and glints are enhanced and new hair grows abundantly to take the place of the hair that may be falling.

These beneficial results, we unconditionally guarantee to accomplish for you under our Course of Instruction on the Care of your Hair at Home in conjunction with the use of our Analeptic Herbal Ointment.

During the course of instruction, we keep in closest touch with you by letter and special report and advise the most beneficial method of treatment based upon the facts of your own individual case.

DO not delay obtaining these guaranteed results. Confirm an order for a tube of our Analeptic Herbal Ointment and Manual of Lessons. The price is $1.00. If more convenient, enclose check with order.

THE FRANCES FOX INSTITUTE

FOR THE SCIENTIFIC CARE OF THE HAIR

353 FIFTH AVENUE 753 FIFTH AVENUE

NEW YORK CITY

London, 9 Regent St., S.W.
Bar Harbor, Me., Albert Meadow
Boston, Mass., 687 Boylston St.
Magnolia, Mass., Jocelyn Cottage
Philadelphia, 1703 Chestnut St.
Paris, 5 Rue Cambon
Washington, D. C., Woodward Bldg.
Chicago, 30 N. Michigan Boulevard
Portland, Ore., Pittock Block
San Francisco, Cal., Crocker Bldg.
Newport, R. I., 226 Bellevue Ave.



Gone are the days when a beautiful youth could nonchalantly hypnotize a sentimental lady into a trance by cutting her name on the ice

TRADITIONS *of the* TRÈSMOUTARDES

(*Continued from page 49*)

exercise. Then came winter; the lake froze, and a whole host of skaters darted out on the ice. Madame de Z., née Trèsmoutarde, did not wish to be behind the mode, so, lightly and fleetly, she took flight, shod with long curved skates, and supported on each side by two amiable young men. This was in the time of the Empress Eugénie, and Madame de Z. was charming in her hooded cloak, tied under the chin, and her frilled skirts. Around her glided sleighs like Muscovite dragons or gigantic swans, while beautiful gentlemen, clad in Brandenburg dolmans, extra full trousers, and sable caps, their arms crossed, and their long whiskers waving in the wind, inscribed their names in skilful evolutions on the ice.

A NEW ERA OPENS

Eventually, however, the ice melted, the mode changed, and Madame de Z. went back to her carriage à la Daumont. At length, old age appeared, and she left her carriage for her armchair, and, respecting maternal tradition, for the rest of her days devoted herself entirely to parties of whist or of reversi. No, all things considered, I don't think that she, either, had a very ardent taste for sports.

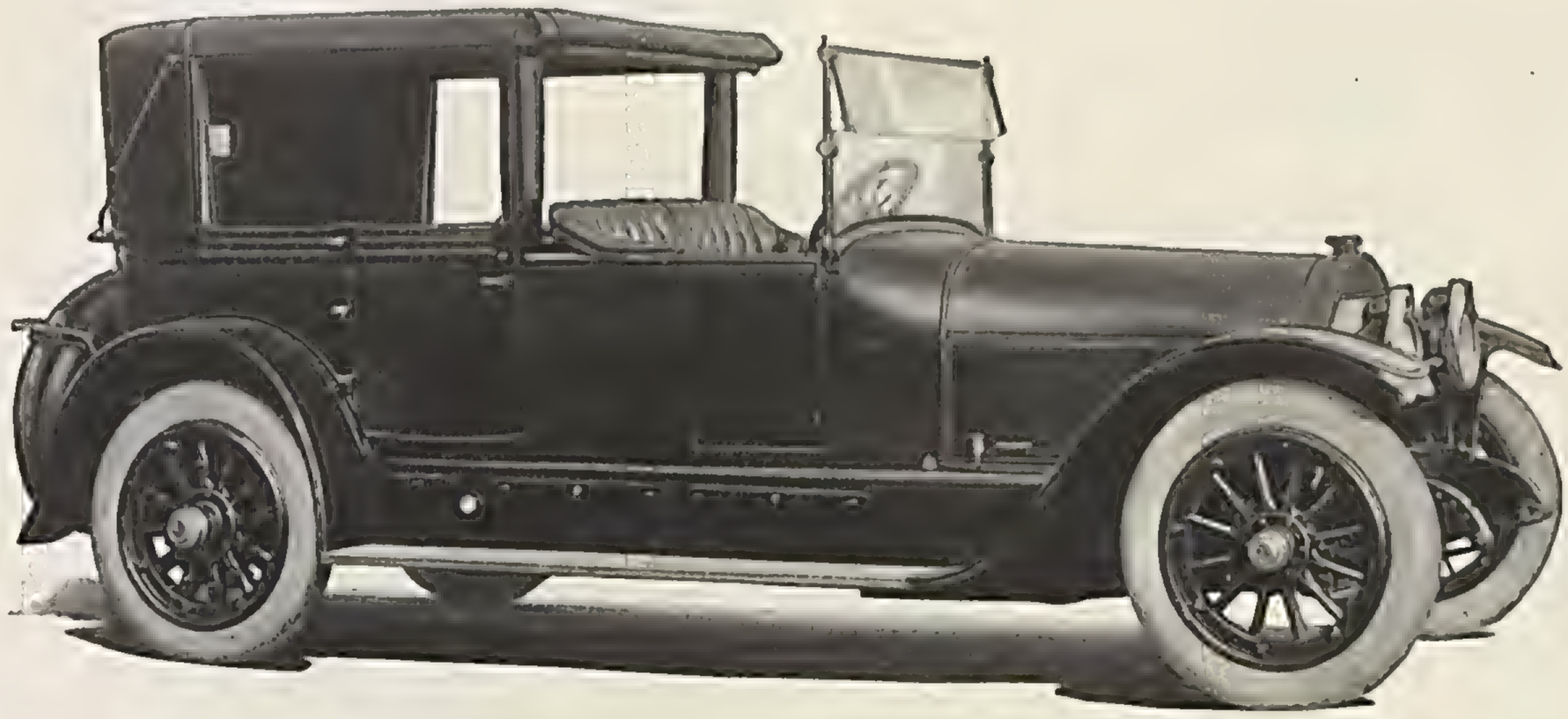
I come now to the heiress of this illustrious personage, to the one who forms the principal object of our essay. I mean Mademoiselle Yolande de Trèsmoutarde. Ah! this time one may really say of her that she adores sports and makes up for all the time lost by the others. One might even affirm that to those who form the more gracious half of the human species her example opens a new era. Tremendously taken up with her card-playing, her mamma sent her to school at a very early age, and as it was the fashion to extol everything British, Yolande was sent to a girl's boarding-school in England. There she immediately realized her vocation and set herself to cultivate the magnificent aptitude with which she had been endowed by Heaven. She made her début at hockey, where she distinguished herself by a quite extraordinary animation, breaking the leg of the champion of the other side and demolishing the nose of one of her own players. She even lost three teeth herself; but I must add that those which took their place are marvellous. One would never know them from the real thing. Proud of these first triumphs, she devoted herself methodically to physical culture and soon acquired very uncommon strength. Was tennis in vogue, Mademoiselle de Trèsmoutarde displayed exceptional address at it. Then came golf, and again Mademoiselle de Trèsmoutarde gave proof of possessing both grace and power. And what delicious costumes she displayed on these occasions! White ones in the sun, brown in the rain, yellow for dusty days, and blue for cloudy ones.

Her mother had skated. She burned to follow her example. But it goes without saying that the Bois de Boulogne and its lake were not nearly big enough for her. She inaugurated San Moritz, and soon all her young companions followed her footsteps, and the mountains of Switzerland were peopled with charming young ladies, gliding like the wind down the long snowy slopes; while the evening was rounded out with turkey-trots, fox-trots, frog-trots, which they danced with frenzy all night, before and after dinner, and even between the courses. Really, San Moritz was the ideal spot for sportswomen.

After that, I met the dear girl on horseback in the Allée des Acacias. She was riding astride like a man, making her horse gallop at top speed, perfectly careless of the shocking confusion that she caused among the passers-by. I don't know what her grandmother would have said at seeing her in the get-up of a hussar, but I know that for my part, I should have preferred to see her better seated in the saddle and less busy whispering into the ear of her mount.

MLLE. TRÈSMOUTARDE AS A GUNNER

I am tempted to say even more about her way of handling a gun. Perhaps she showed here more ardour than experience, for the first time that I shot beside her, I received a full charge in my legs. As is my custom, I suffered in silence; but, knowing that eight days later, I should have to shoot with Mlle. de Trèsmoutarde again, I hurried to my tailor and order a pair of gaiters made of tin, discreetly covered with cloth. The expected happened. Hardly were we in our places, when Mlle. de Trèsmoutarde discharged, by mistake, a frightful blast into my calves. This time I did not feel it, but, unfortunately, for one can't think of everything, my cursed gaiters resounded under the bombardment in the most awkward fashion. Intensely irritated, Mlle. de Trèsmoutarde demanded what had caused the racket and if I wanted to frighten all the game in the country. I was beginning to make confused explanations to my neighbour, when a hare took it into its head to dash between us. Mlle. de Trèsmoutarde fired at it. Luckily, I was on my guard, and I avoided the peril by jumping lightly to one side. One false movement, one second's delay, and I should have received the charge full in my middle. Oh, one must look on all sides when one shoots with Mlle. de Trèsmoutarde, that intrepid gunner.



SEMI-TOURING

Designed and built for Mrs. A. P. Villa of New York

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, *Makers of Fine Motor Cars*

RUBY RUBBER BANDS

"SAVE TIME & TWINE"

Full of Stretch—Full of Life

They're Used Over and Over Again

(Ruby Red—Different from Old Style Gray Bands)

10c a Package

Save Waste of String—
An Everlasting Economy

Their usefulness stretches over the entire household—from the dressing table to the kitchen—from doing up a package to doing up your hair.

Also in Packages at 25c, 50c, 75c and $1.

All Druggists, Stationers and Department Stores.



The *Ruby* Band Is a *Red* Band

On Sale on Every Counter

ASK FOR **RUBY** RUBBER **BANDS**
MANUFACTURED AND GUARANTEED BY
EBERHARD FABER
NEW YORK

VAN DYKE DRAWING PENCIL EBERHARD FABER U.S.A. 2H-600-2H

2H-600 EBERHARD FABER. U.S.A. DRAWING PENCIL VAN DYKE

GUNLOCKE CHAIR

Dainty Bedroom Chairs and Rockers

YOU enjoy having a few pieces of dainty new furniture in your home. Gunlocke bedroom chairs and rockers are dainty and are beautifully upholstered in attractive cretonne. They are designed by master workmen who have incorporated into these chairs and rockers a beauty and pleasingness that is unsurpassed.

Gunlocke Bedroom Chairs and Rockers are Trade-Marked

Every genuine Gunlocke chair and rocker bears the trade-mark as it is illustrated at the top of this advertisement. Insist upon seeing this trade-mark because it identifies quality, style, beauty, and comfort. In every home there are vacant places in the bedroom where a pretty Gunlocke chair and rocker can be used to advantage.

Write For This Booklet

Our attractive booklet *"Chairs and Rockers in My Home"* will be mailed free to any one who writes for it.

W. H. Gunlocke Chair Co.
WAYLAND NEW YORK





Why Berries Call for Puffed Grains

Once mix Puffed Grain with your berries and you'll never want berries without them.

These airy, toasted bubbles seem to complete the blend—just as crust does in a shortcake.

Puffed Grains are flimsy morsels. They crush at a touch. Never was a crust so flaky. But their flavory granules, as they melt away, multiply the berry dish delights.



With Strawberries

Serve Puffed Grains as you always do—with sugar and cream, in bowls of milk or crisp and dry. But at berry-time mix them also in the fruit dish.

Try them tomorrow. The Puffed Rice or Corn Puffs are usually best-liked with fruits.

Puffed Rice **Corn Puffs** **Puffed Wheat**

Each 15c Except in Far West



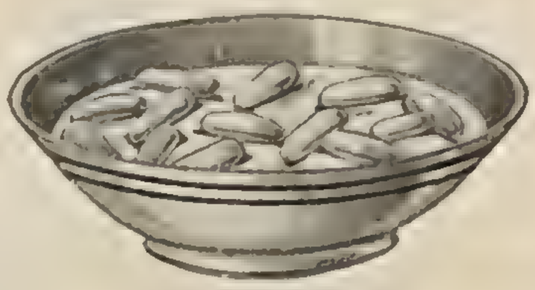
The Milk Dish Needs These Bubble Grains

Here are whole grains steam exploded—puffed to eight times normal size. They are crisp and toasted—airy morsels, four times as porous as bread.

For wheatless days there are Puffed Rice and Corn Puffs—just as delightful as wheat.

They are ever ready. They are flimsy and flavory. Every food cell is exploded so they easily digest.

All that you want—nutrition, enjoyment, ease of digestion—are here in a matchless way.



In Milk

For summer luncheons and suppers serve Puffed Grains in milk. In the afternoons when children are hungry crisp the Puffed Grains and lightly butter. Let children eat them like peanuts.

At dinner, scatter them on your ice cream.

Keep the pantry shelf filled in hot weather. (1902)

SOCIETY

Births

NEW YORK

Lord.—To Mr. and Mrs. J. Couper Lord, a son, J. Couper Lord, junior.

Philbin.—To Mr. and Mrs. Jesse H. Philbin, a daughter.

Shackford.—On April 18, to Mr. and Mrs. William Moore Shackford, a son.

Sloane.—On April 21, to Mr. and Mrs. John Eyre Sloane, a son, John Edison Sloane.

Wing.—On April 10, to Lieutenant and Mrs. S. Bryce Wing, a daughter.

PHILADELPHIA

Smith.—On April 16, to Captain and Mrs. R. Penn Smith, junior, a daughter.

Deaths

NEW YORK

Babcock.—On April 14, in Paris, France, Samuel D. Babcock, son of Mr. Henry D. Babcock.

Goadby.—On April 16, Eugene S. Goadby, son of Mrs. Thomas Goadby.

Hunter.—On April 25, Arthur M. Hunter.

Kountze.—On April 17, Luther Kountze.

Sheppard.—On April 13, Frank L. Sheppard.

BALTIMORE

Gordon.—On April 8, Douglas Huntley Gordon.

Knott.—On April 18, General A. Leo Knott.

BOSTON

Rollins.—On April 18, Montgomery Rollins.

Sargent.—On April 16, at White Sulphur Springs, West Virginia, Aimée Rotch Sargent.

CHICAGO

Washburne.—On April 13, Hempstead Washburne.

WASHINGTON

Jones.—On April 17, William Atkinson Jones.

Stone.—On April 14, William J. Stone.

Engagements

NEW YORK

Black-Elsworth.—Miss Dorothy Black, daughter of Mr. Henry Van Deventer Black, to Mr. Randolph Martin Elsworth, U. S. N. R. F., son of Mrs. Henry A. Bostwick.

Campbell-Michalis.—Miss Helen Gordon Campbell, daughter of Dr. Clarence G. Campbell, to Captain Clarence G. Michalis, 104th Field Artillery, U. S. N. A., son of Mrs. E. Martin Michalis.

Edwards-Milligan.—Miss Matilda Boudinot Edwards, daughter of Mr. George Barker Edwards, to Mr. Albert F. C. Milligan, son of Mrs. Thomas P. Milligan.

Franklin-Black.—Miss M. Grace Franklin, daughter of Commander William Buel Franklin, U. S. N., to Mr. William Murray Black, junior, O. R. C., son of Major-General William Murray Black, U. S. A.

Huhn-Bailey.—Miss Ethel Huhn, daughter of Mrs. George A. Huhn, to Lieutenant Joseph W. Bailey, junior, U. S. R., son of Mr. Joseph W. Bailey.

Moore-Walker.—Miss Constance Moore, daughter of Mrs. William R. Sayles, to Mr. Donald A. Walker.

Sheppard-Poor.—Miss Janet Sheppard, daughter of Mr. John S. Sheppard, junior, to Ensign Charles Lane Poor, junior, U. S. N., son of Mr. Charles Lane Poor.

Sims-Farr.—Miss Hazel Sims, daughter of Mr. Charles Picket Sims, to Lieutenant John Farr, junior, son of Mr. John Farr.

NEW ORLEANS

Stanton-Armour.—Miss Leola Stanton, daughter of Mr. Thomas J. Stanton, to Mr. Lester Armour, son of Mrs. Patrick A. Valentine.

SAVANNAH

Hilton-Strong.—Miss Lucy Hilton, daughter of Mr. Joseph Hilton, to Lieutenant John T. Strong, 314th Field Artillery, U. S. A., son of Mr. George T. Strong.

Weddings

NEW YORK

Groesbeck—Johnson.—On April 21, in Saint George's Church, Lieutenant Herbert Groesbeck, junior, U. S. R., son of Mr. Herbert Groesbeck, and Miss Amy Bradish Johnson, daughter of Mrs. William Graves Bates.

Jessup-Peterson.—On April 9, in the Brick Presbyterian Church, Lieutenant Theodore Carrington Jessup, 305th Infantry, U. S. A., son of Mr. Henry Wynans Jessup, and Miss Frederika Peterson.

Sloan-Jones.—On April 13, in Christ Church, Bronxville, New York, Mr. Samuel Sloan, second son of Mrs. William S. Sloan, and Miss Alice L. Jones, daughter of Mr. William Jones.

Tucker-Gilbert.—On April 27, Sergeant Russell Evans Tucker, junior, O. R. C., son of Mr. Russell Evans Tucker, and Miss Florence Gilbert, daughter of Mrs. Cyril P. W. F. R. Dugmore.

Washburne-Pomeroy.—On April 30, Mr. Clarke Washburne, son of Mrs. Hempstead Washburne, and Miss Eleanor Pomeroy, daughter of Mr. Theodore L. Pomeroy.

Whitney-Knight.—On March 31, in the American Church, Paris, France, Mr. Earl Knight, Aviation Section, S. C., U. S. A., and Miss Frances P. Whitney, daughter of Mr. Eli Whitney.

Whitridge-Alexander.—On April 25, in the American Church, Paris, France, Captain Arnold Whitridge, 5th Field Artillery, U. S. A., son of Mrs. Frederick W. Whitridge, and Miss Janetta Alexander, daughter of Mr. Charles B. Alexander.

MINNEAPOLIS

Christian-Auchincloss.—On April 22, in Washington, D. C., Captain Samuel Sloan Auchincloss, son of Mrs. Edgar S. Auchincloss, and Miss Anna M. Christian, daughter of Mr. G. A. Christian.

PHILADELPHIA

Peabody-Bishop.—On April 23, at Lawton, Oklahoma, Lieutenant John D. Peabody, U. S. A., son of Mr. Charles A. Peabody, and Miss Mary C. Bishop, daughter of Mr. James C. Bishop.



A New Achievement in Summer Shoes



HOOD Leisure Shoes, due to an original method of construction, are a new development in smart but economical footwear for women.

Imagine a shoe of utmost style, a beauty of line and curve distinctly Parisian. A shoe made in many models on ultra modish lasts — High Boots, Oxfords, Pumps — with French or Military heels to satisfy every taste. Yet a shoe that does not lose its shape.

Hood Leisure Shoes are so comfortable. Snug under the arch — perfect around the ankle. You feel "dressed" in them with any frock — on any occasion. And they seem to have everlasting durability.

These beautiful shoes possess many desirable features not found in any other footwear. Their soles are moisture proof. They are easily cleaned and very flexible.

When you go to your dealer to try them on, when you consider their remarkably low price — made possible by a new method of manufacture — you will know at once that *your* summer footwear problem has been solved.

$3 to $4 the pair

Just ask your dealer

We will send you on request a beautiful Summer Style Booklet describing these remarkable shoes. Write for it.

HOOD RUBBER COMPANY
WATERTOWN, MASS.

HOOD *Leisure* SHOES





Springtime of Life

Complexion Beauty

At Any Time of Life

MARINELLO

TOILET PREPARATIONS

At all
Marinello Licensed Shops

MARINELLO COMPANY
CHICAGO ILL.
REPRESENTED IN 3000 CITIES

WHISPERS TO THE GIRL WITH NOTHING A YEAR

THE girl with nothing a year has discovered a new use to be derived from her worn-out evening gowns before she casts them away. The satin or chiffon or tulle may be gone past recall, but underneath there is usually a foundation of white silk that may be in excellent condition. This should be detached from the gown and sent to the cleaner. Very often the foundation is trimmed with lace and ribbons, so that it is an easy matter to transform it into a slip to wear under thin summer frocks. If the bodice is not used, one has a useful petticoat of a style that is not to be purchased at small cost in the shops.

IF a pale-tinted Georgette crêpe or chiffon evening frock is to be discarded because its style is too obviously old, the material may often fashion a dainty negligée. There will probably be ample material, as more went into the frocks of pre-war times than is the case nowadays. If two wide straight breadths are sewed together, leaving a space in the middle for the head and one at either end for the arms, a graceful slip-on negligée will be the pleasing result. A little lace, ribbon flowers, or a beaded ornament or two that the work-basket has been harbouring, will furnish the needed trimming.

THE possibilities from last year's wardrobe may include a silk afternoon frock that, merely on account of net or chiffon sleeves which are worn around the arms and a collar which is shabby, might at first sight be considered beyond redemption. If the body of the frock is still good, however, it has not ended its usefulness. The sleeves and yoke should be removed; one then has a guimpe frock which may be worn with dainty Georgette crêpe blouses, varied at the wearer's will.

THIS past winter a great many lace collar and cuff sets, particularly in filet lace, were worn on dark dresses and suits; and it is just a little tiresome to think of wearing them in the same way this spring. Almost every one has at least one set, or at any rate a collar of lace, which they would like to use in some different way this summer. There is a little shop which will make these collars up into charming blouses at very low prices. An excellent quality of batiste, Georgette crêpe, or crêpe de Chine in any colour (it will even be dyed any desired colour) is used; the waist is all hand made in any one of several models, using tucks and drawn-work, at prices ranging from $7 up; all materials are supplied.

WITH a little ingenuity, it is possible to have several lingerie collars at trifling expense and with almost no sewing. First it is necessary to cut or purchase a paper pattern; if the pattern is purchased it is wise to pin it to the suit or frock before proceeding further and to make certain that it fits well and is becoming. Then one has but to cut the collars from whatever materials are to be used (and several may be cut at once) and have them picoted. A collar of organdie, piqué, or linen with a simple picot edge may be as effective as a more elaborate one if the shape is distinctive, becoming, and well suited to the suit on which it is worn.

HATS are always an expensive item, but there are ways by which the expense may be greatly reduced. Some of the most charming spring models are shapes simply trimmed with a feather ornament. These ornaments cost as much and more than the shapes themselves, if purchased in the shops, but there is a woman who will make them of old feathers at a surprisingly reasonable charge. Almost every one has a collection of ostrich plumes of other years, an aigrette, and perhaps some other varieties of feathers This woman will renovate these feathers or will make them into feather bands, pinwheels, or odd and unusual ornaments that are smart.

THE chemise blouse has, in more than one way, proved a boon to the limited wardrobe. One skirt, preferably plain, may be worn with several blouses and so give the effect of great variety. This combination, if well planned, really has the appearance of a costume, not of a separate waist and skirt. For instance, with a dark blue crêpe de Chine skirt, a white or grey blouse embroidered in dark blue looks like a complete costume. With a white skirt, all-white chemises alternated with chemises having touches of various colours appear to be several different dresses. Another virtue of this style is that the expense is less than for a whole dress. At one shop a chemise of an excellent quality of crêpe de Chine or Georgette crêpe, in any colour, entirely made by hand and elaborately trimmed with hand-stitched drawn-work may be made to order at short notice for $28.50. A small tailor or seamstress would make a straight or pleated skirt for $3 or $5; the material (two yards of crêpe de Chine) would cost $5. The whole cost of the dress would be only $38—and it would be a lovely hand-made dress of excellent material such as could not be purchased anywhere for a comparable price.

IF the girl with nothing a year has a flat, as well as herself, to dress on that minus sum, she has an opportunity to show that by using a little ingenuity it is perfectly possible to release an Elsie de Wolfe for the front. Fortunately, the days of necessarily expensive house furnishings have followed lace curtains and brass beds into a merciful oblivion. In doing over a bedroom, a substitution of tarlatan for organdie or net, and of calico for chintz, will make a difference in the price as astonishing as the effect is pretty. The use of coloured tarlatan for the window curtains and dressing-table and of calico or ginghams, edged with coloured cotton fringe for the overcurtains and slip-covers of the furniture, gives one a chance to do all sorts of amusing things.

PAINTED furniture is too obvious a resource to mention; but the girl who doesn't have to worry about an income tax can accomplish wonderful things if she is willing to spend a little time in second-hand furniture shops. There are many pieces of furniture belonging to the brownstone age and the period of the House of Hanover, which can be transformed by a few well-directed blows with a chisel and hammer and a few coats of paint, into extremely attractive additions to a room. The main trouble with Victorian furniture is that it was usually covered with red plush, and its woodwork was invariably "decorated" with bunches of fruit such as never grew on land or sea. If one knocks off the excrescences with a chisel, paints the black walnut a French grey, and covers the red plush with calico, the result is charming, and also, be it said to reassure the timid, decidedly the last cry in furnishings.

NOW that it is no longer possible to buy the charming coloured damask tablecloths that are made and used so much in Europe, a substitute which is reasonable in price may be had by buying heavy coloured linens,—pink, mauve, and yellow are the most effective—and having a lunch-cloth and small napkins to match, made with picoted edges. Another way of having coloured table-cloths is to buy the cheap unbleached damask ones, which are sold for kitchen use, and dye them any colour one likes. A clever use of colour does wonders toward giving a room charm and personality, and does not involve the spending of large sums.



The Nestlé Permanent Hair-Wave

THE Permanent Waving season is in full swing. Nestlé's in New York and the certified former pupils whose names are mentioned below are the people to go to for a permanent wave.

The New York establishment is under the personal direction of the Inventor.

Dennerle, Mrs. L.	220 Clark Building	Birmingham, Ala.
Frances, Miss	7 Temple Place	Boston, Mass.
Carlson & Carlson, Misses	284 Livingston St.	Brooklyn, N. Y.
Burnham, Mrs. E.	138 & 140 N. State St.	Chicago, Ill.
Guilmont & Peters, Messrs.	705 Marshall Field Annex Bldg.	Chicago, Ill.
Benkemper, Mr. H. T.	1900 Euclid Ave.	Cleveland, Ohio
Handley, Mrs. M. E.	Lindner Hair Dept.	Cleveland, Ohio
Lemmon Hair Shop	301 Sharp Bldg.	Kansas City, Mo.
McIntyre, Miss M.	327 W. Walnut St.	Louisville, Ky.
Richards, Mr., c/o Clouselle	12 W. 37th St.	New York City
Sattler, Mr. G.	12 W. 50th St.	New York City
Waldorf Astoria Hair Dressing Salon	5th Ave. and 34th St.	New York City
McGinnis Hair Shop	Jenkins Arcade	Pittsburgh, Pa.
Tegeler, Miss C. L.	312 N. Euclid Ave.	St. Louis, Mo.
McKay, Miss M.	166 Geary St.	San Francisco, Cal.
Harris, Mrs. Mabel M. (The May Holland Hair Shop)	1534 Second Ave.	Seattle, Wash.
Weiler, Mr. A.	357 S. Salina St.	Syracuse, N. Y.
Hepner's Hair Emporium	525 Thirteenth St., N. W.	Washington, D. C.

Illustrated descriptive Booklet may be had from

C. NESTLÉ CO., 657 and 659 FIFTH AVENUE Corner 52nd Street NEW YORK

Telephone Plaza 6541



It is easier to manicure with these preparations

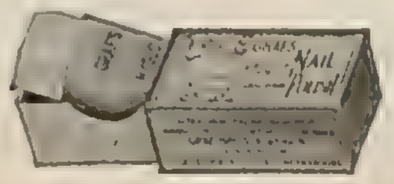
one removes the cuticle and cleans the nails
one tints and polishes the nails

YOU will like *HYGLO* manicure preparations because *two take the place of four.* They are convenient to use, and keep your nails dainty and attractive without needless trouble and expense.

Manicure this newer way—have lovelier nails than ever. First, file your nails. Then wrap a little cotton around the flat end of an orange stick and dip into

Graf's *HYGLO* Cuticle Remover and Nail Bleach (combined)

Rub lightly over the surface of the nails, and under the tips, to remove stains and discolorations. Dip into the liquid again and run along base of nails, gently pushing back the cuticle and allowing to soak for just a moment. Then wipe away loosened cuticle with orange stick, rinse hands in clear water, dry thoroughly and finish with Graf's *HYGLO* Nail Polish.



Graf's *HYGLO* Nail Polish (and Nail Coloring combined)

tints and polishes at one time. It acts *quickly* and gives the nails a soft, tinted lustre that is water-proof and lasting. It is entirely free from grit and delicately perfumed.

Send 6 cents in Stamps for *HYGLO* Sample Outfit

This outfit includes a small bottle of *HYGLO* Cuticle Remover and Nail Bleach, a sample of *HYGLO* Nail Polish Powder, an orange stick, emery boards and cotton. Send for it. See how much *easier* you can manicure—and how beautiful you can really keep your nails.

Graf's *HYGLO* Manicure Preparations are sold at leading stores. *HYGLO* Cuticle Remover and Nail Bleach (combined) cost 25c for an extra large bottle. *HYGLO* Nail Polish, powder, in dainty celluloid tube, costs 25c; cake forms, 25c and 50c. Order direct from us if your dealer is not yet supplied. **Graf Bros., Inc.,** 125 W. 24th St., New York.

BERGDORF GOODMAN
616 FIFTH AVENUE
between 49th and 50th Sts
NEW YORK
Importers Creators

SUMMER FROCKS
of chiffon, foulard, voile, organdie, gingham and washable silks

GOWNS · SUITS
WRAPS · COATS · CAPES
SUMMER FURS



Jean Patou Shop.

A CITY HOTEL AT THE SEASHORE

Hotel Nassau

LONG BEACH, LONG ISLAND N. Y.
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WILLARD H. BARSE *Lessee*



The armies of three nations were represented among the ushers at the wedding of the Baroness Véra de Ropp to Major Eric Fisher Wood, U. S. N. A., at the Church of the Heavenly Rest

NEW YORK SMILES BELOW ITS FLAG

(*Continued from page 24g*)

Mr. Preston Gibson, lately returned from France, spoke for the Liberty Loan.

Spring has brought no falling off in the number of weddings; in many cases they continue to be the same impromptu affairs as those of the winter. Rather more formal than the average war wedding, however, was that of the Baroness Véra de Ropp, daughter of Baron Alfred de Ropp, to Major Eric Fisher Wood, U. S. N. A., which took place at the Church of the Heavenly Rest. The bride wore white satin and lace (one can no longer say "the usual white satin and lace") and the ushers were recruited from the armies of three nations. The best man was Captain Alexander Laughlin, U. S. R.; and Captain Yoxhall, of the British Army, Captain Tommy-Martin of the French Army, Captain Cahill and Captain Talbot of the United States Army, were the ushers.

THE BARONESS DE ROPP

The bride's mother, the Baroness de Ropp was one of the most distinguished figures to be observed at the wedding. Her costume, consisting of a grey satin gown over which was worn a long black satin cape with sleeves which were slashed to the elbow and fell free in long panels at the side, was unusual and smart. It was topped by a black straw hat with a flare of white feathers.

New spring hats peep out of many motors along Fifth Avenue, as well as other hats of distinctly familiar aspect—for not a few well-known women have resurrected their last season's headgear. Among the wearers of striking new millinery is Mrs. Angier B. Duke, who was sketched the other day in the hat of vermilion straw brimmed with ostrich feathers and poppies of the same gay colour. This hat was particularly smart and becoming to Mrs. Duke. A particularly smart costume for the tea hour consisted of a blue serge suit with a short jacket worn over an ivory waistcoat and topped by a small hat of tucked blue silk.

DRESSING ON A WAR INCOME

(*Continued from page 47*)

The blouse is of the Russian variety and slips on over the head. The neck-line is bound with navy blue silk, and there are buttons of navy blue and white, for decorative purposes only. The sleeves are cleverly cut, kimono at the top and tight fitting at the wrist, and yet with fulness enough to make them comfortable for sports wear. There is a narrow sash belt of pongee lined with navy blue and tied smartly at the side front. The effect is excellent, and the costume is one which may be worn at almost any hour of the day or for almost any summer occasion. A pattern in any size will be cut by the Vogue Pattern Service for $1.50. The hat which has been designed to go with it is of Japanese straw in navy blue. It is bound with white grosgrain ribbon, and narrow ribbons of the same are crossed over the crown and flutter at the back in long ends.

In these days of garden patriots, a smock of natural colour linen crash cut on the lines of the wind coat which a sailor wears on deck in cold weather, should merit enthusiasm; this is sketched at the top of page 46. The deep sailor yoke, at both back and front, runs into short kimono sleeves, into which are set wide long sleeves, which protect the arms from the sun or may be rolled up over the elbows if one is working in the shade. The smock slips on over the head and is laced in front with bright cerise cords, giving a touch a gaiety. A pattern of this design may be ordered in any size at $1.50. The hat, which is like an English sailor, is of coarse straw in natural colour and mushroom shape. From it hang long streamers of grosgrain ribbon.

The sketches at the top of page 47 show two sweaters from Poirette for those who still remain true to this garment. That at the right is of wine coloured silk edged with bands of jade, gold, tomato, and royal blue; it is suggested for wear with a wine coloured silk skirt, making a combination truly original. The other one is made of cerise silk bordered at the neck with white. The sleeves are set in with an amusing cross-band at the armhole. As these sweaters are from London, they are offered as suggestions to the knitter who feels that she can spare time from her khaki and grey to make just one pretty coloured garment for her own wear during the summer.



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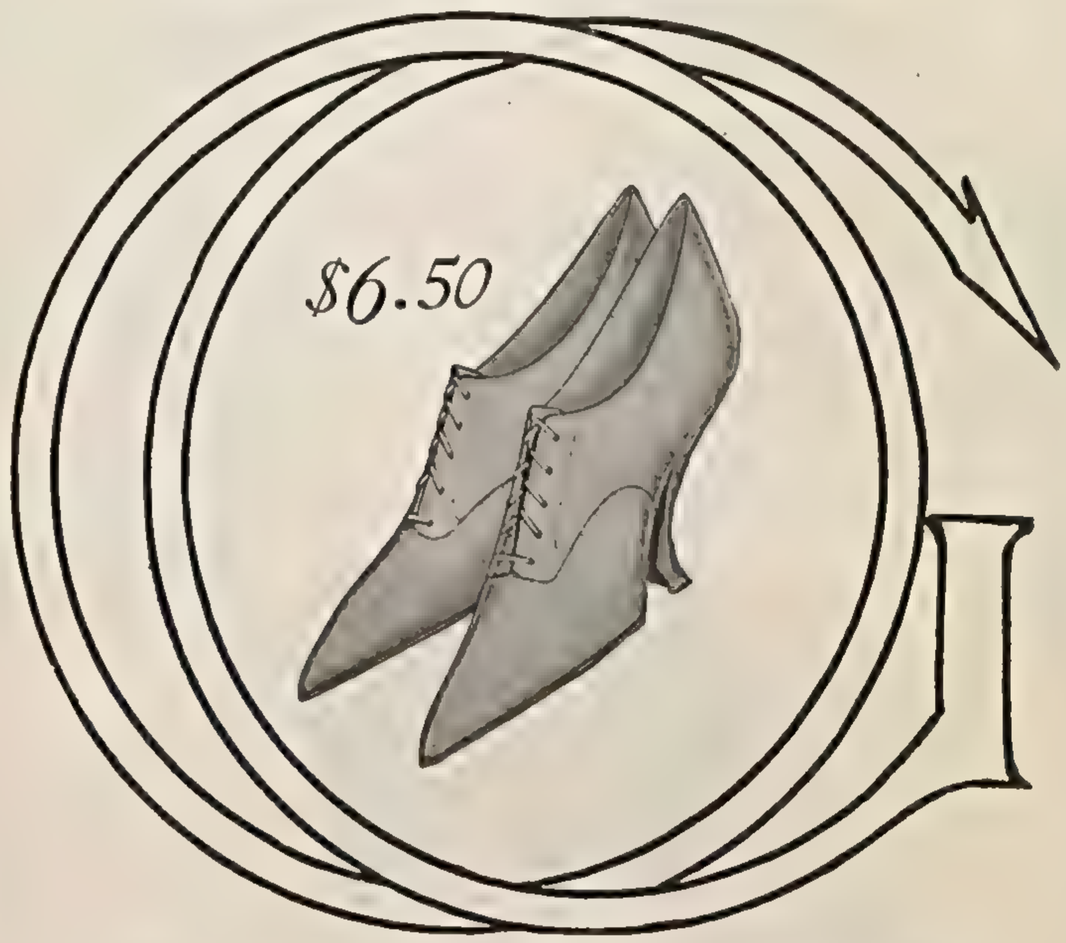
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Frock (as illustrated) of Cotton Voile with deep Organdie collar finished with Irish Crocheted Lace, in Navy and light colors..... ....$16.75

Suits of Linen in sport models ....$15.75 to 19.75

Frocks of Linen in sport and dress models, $9.75 to 22.50

Frocks of Black and Navy Blue Satin $39.50 and 49.50

Dresses of Imported Cotton Voile for town and country wear in street shades.....$18.50

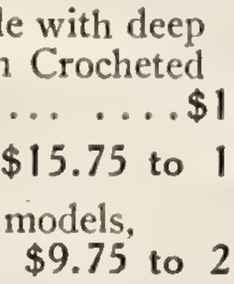
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A two-piece porcelain fountain for garden or hall is of Louis XIV inspiration; from Mme. Ochsé

PARIS TAKES ITS SUMMER EARLY

(*Continued from page 38*)



This gay little square cushion, from Mme. Delcombe reminds one of Cezanne by its realistically brilliant flowers

in coloured stripes on a white ground, exactly like the lining of the coat with which they are worn; this lining, by way of originality, is of linen. All-white so-called lingerie blouses seem to have given place to coloured ones, both plain and figured. This point is typical of the modes of the season.

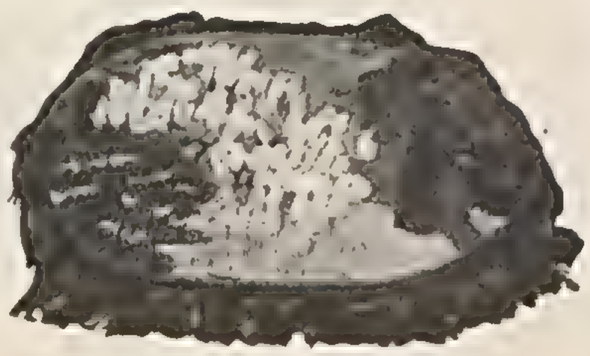
A school of hair-dressing has recently been opened in Paris, where wounded soldiers may learn the trade. An interesting photograph of a hair-dressing lesson in progress is shown at the bottom of page 38.

The theatres have come to a halt in their triumphal course,—a matter of regret to every one. All those which were not provided with safe shelters have preferred to close their doors. However, at the Opéra the revival of Rameau's Castor and Pollux has been a great success, not only from a musical point of view, but also because of the stage settings. These have been entrusted to Guerra, the ballet-master of the Opéra, who, with the assistance of Dresa, the decorator, has achieved original effects. This is particularly surprising at the Opéra, which as a rule does not depart from its traditions. The subdued colours of the first act and the half-light were strikingly artistic, and an effective contrast to the scene for the third act, which was done entirely in white and recalled the period of Louis XIV, which has evidently influenced these most modern of our decorators.

The cast included Mmes. Lubin, Vallandri, and Laval, and MM. Lestelly, Gresse, and Plamondon, and the revival was one of the finest eighteenth century spectacles which we have ever had an opportunity of seeing. Mlle. Aïda Boni and Aveline, the dancer, were marvellous in their technique and a joy to the eyes. In these times, when all the museums are closed, it is a great comfort that we may still enjoy music and see a production like this one, which costs more than four hundred thousand francs. It could not be better, even if we were not at war, and M. Rouché, the director of the Opéra, was certainly courageous beyond words to make the venture. It is pleasant to know that he has been fully rewarded for his effort.

J. R. F.





(Above) Cushions that are reminiscent of the patterned carpets and fire-screens of 1855 are a novelty in Paris now, without the old crude colourings. This round wool cushion is a veritable bouquet of yellow and blue flowers. The three cushions on this page were shown at the Galerie Devambez

(Below) This oval cushion, on which the sombre note of a giant tree-trunk among the bright coloured garden flowers suggests an impressionistic landscape, is from Mme. Boileau, who is making the most of the lovely tints that may be obtained in cut wool and who also made the cushion shown above

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Twin Falls, two huge roaring curtains of spray, their feet hidden in perpetual mist which the sunshine turns into diamond dust

CAMP-FIRES IN THE SNOW

(*Continued from page 27*)

sapphires. It wasn't real. We had created it out of the Book of Revelations, there in the riotous August sunshine. The slag cuffs to the left made a frame for it; the jade slopes to the right gave it fire by their sombre contrast. The whole composition—black, green, and unbelievable opal—led up to the crescendo-white of that glacier against raw blue sky.

But Sargent—yes, John S. Sargent—had forsaken Lake Louise for another jewel in a casket higher still among the hills. He had said that Lake O'Hara was the most wonderful thing in the world, and he had stayed there ten days painting a portrait that should be the very soul of it. We didn't and couldn't believe that it could be more beautiful than Louise. But we had to gather data for contradiction. And no sooner were we there and we agreed with him.

The fire sank. A little wind stirred lost music in the fir tops. It was time for the five Hudson Bay blankets if we were to see sunrise on Lake O'Hara and so on, past Lake Oesa, to Lake McArthur under the snows.

If you've never been waked by the smell of frying trout, and snapping fir coals, and coffee, in the thin glacial air of three a. m. and five blankets—be of good cheer, for the best hour of your life is still in the crystal, waiting for you. The mountains were tucking the mist-wisps behind their august ears when we parted our tent flaps. There was a grey light shot with sunrise over the malachite lake. The reflection of every tree, every bit of rock, every saw-toothed snow peak quivered in the water. Cold? Yes, of course it was cold. Why else had we left New York?

The main trail, a relic of Kootenay Indian days, turns west a few yards from the lake, falls over a low ridge, and drops into a meadow completely surrounded with forest and full of crocuses. That isn't their botanical name, perhaps, but that's what they will always be to us—dear, wise, brave little flowers, with a grey furry marmot as bold as you please sitting up on his hind legs playing shepherd. The crocuses have done their best to hide the trail, but nothing puzzles Bush River, and half an hour later we reach the summit of the pass, sprayed with red and white heather, and see the long valley that holds Lake McArthur.

There is something inhuman in the beauty of this lake. Not a trace of vegetation is visible, not a movement, not even the vivid aliveness of the colour combinations seen in the lower lakes. McArthur is as blue as blue sky over black emptiness. There's an occasional iceberg mirrored white in its sapphire. These have broken from the immense blue green glacier that slides into the lake from the bottom of Mount Biddle, sheering up three thousand feet in one black scarp. But they are no colder hearted than the lake itself. McArthur doesn't welcome you or resent you. It doesn't know you're there. It dreams.

We could have gone straight on to Field from McArthur, over a wonderful trail, Bush River assured us, but we preferred to return to Louise, where we were to take the high line trail up the immense breadth of Consolation Valley to Moraine Lake with its towering snow-veined Ten Peaks and its so-excellent trout. There is a permanent camp on Moraine Lake, and we would have a chance to try a mode of mountaineering that wasn't as sophisticated as life at the hotel, nor yet as near to roughing it as our present experience with Bush River, and Henry the cook, and the five Hudson Bays. Then, too, there were the Lakes in the Clouds to be reached from Louise. Some of our party had neglected to have tea in the charming little tea-house that has to be dug out of a five-foot drift on the first of every June.

We ended by staying over another full week at Louise because one of the men wanted to do a little real mountain-climbing with a Swiss guide and a chance of death or glory. From the hotel veranda we had watched so many puffball avalanches make the eighteen hundred foot cascade from Mount Victoria, that this height was chosen and ascended by way of Abbott Pass. To judge from the accounts received on our Alpinist's return, unless one's mountaineering included a passage with an ice ax, a rope, and a Swiss who made tea by boiling it in snow water until it could climb all by itself for sheer strength, one didn't know the Rockies even by reputation.

From Louise to Field we took an excellent trail that rises to the top of The Great Divide where somebody has created a rustic arch. On one side of the arch is Alberta; on the other, British Columbia. On the west, the water all flows toward the Pacific; on the east,

(*Continued on page 104*)



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Both sold in packages only.

(1909)

CAMP-FIRES IN THE SNOW

(Continued from page 102)

toward the ultimate Atlantic. And one can see it beginning its journey down a neat little cement path. For the rest of the trip, the trail follows the Kicking Horse River down its roaring canyon, where ærial silver mines, tunnels that twist like snakes in and out of the mountains, tales of by-gone grades on the railway line that turned men's hair white, and once-upon-a-time snowslides that took it off altogether—these are the accompaniments of the ponies' trotting feet.

We were not to stay in Field itself, but intended to pick up our luggage and take it with us to Emerald Lake, seven miles over by a good carriage road, where there was a Swiss chalet overhanging a sheet of water three shades greener than the jewel whose name it wore. This was our first stopping place on the three days' trail to the Yoho Valley. We had tea on the wide veranda, with Wapta and Burgess and President and Vice President—all mountains and big ones—sitting with their toes in the lake looking down at us from immeasurable snow-bonnetted heights.

For the benefit of those who could never enjoy life if it didn't begin every morning with a hot bath, and culminate every night with an evening gown, with a well-trained maid in the background to assist one to change, we may suggest that a most enjoyable pony trip could be arranged that would begin at Banff, go straight to Louise, from there to Field, and thence to Emerald Lake. The trail in each case is not too long for even the most leisurely rider to cover in a day and be dressed again by five o'clock. And at each of the nightly stopping places there is an excellent hotel.

For ourselves, however, we preferred a more adventurous career, and after spending the night at Emerald Lake, we took a trail up over a mountain that absolutely had no top. To the proverbial crow who makes all straight line distances, that trail must have looked like a series of Z's superimposed on each other's backs. Possibly it felt something like that to the ponies, though we never hurried them, and they seemed to take it philosophically enough. Finally, the jaws of a heavy timber growth opened ahead, and the trail zigzagged uncertainly up to it. Here we turned for a last look at Emerald Lake far below, a vivid jewel in its ring of jade. Then the forest swallowed us.

THE VIEW FROM THE DIVIDE

The top of the divide that separates the Yoho Valley from the one that holds Emerald Lake, is a great meadow as level as a board. A round craggy mass of rock at one end of it towers hundreds of feet straight up, and looks like the head of a bad giant rolled onto some immense floor of the gods. Huge snow drifts hang about it and slide down onto the green grass of the meadow. In this phenomenally clear air, it looks as though we could all step over and roll in that snow, but it must be quite two miles at the very least. Two mountain lakes lie on the big tableland, as green as Emerald Lake and as freezingly cold. Across on a sky-high hillside, a flock of mountain goats browse, and move, and browse again. . . .

A few moments more, during which Henry contributed a bear story which Bush River capped without even trying, and we were at the outer end of the divide, looking down a thousand feet into the long gulf of Yoho Valley with the foaming little river running through it. Across those leagues of blue air we could see dozens of white peaks peering over each other's shoulders. There were six glaciers visible, and just opposite us, a twelve hundred foot plume of spun glass—Takkakaw Falls—hanging from a green ice mass that ran back miles and miles into those tumbled white wastes.

"Down there," said Bush River, "they'd ought'a be a permanent camp like they was before the war—will be again, too. But me'n Henry can make you comfortable, and to-morrow we'll all go see the Yoho Glacier."

Everybody gets up early in camp because everybody turns in early, and sleeps, leagues deep under healthful weariness, where all the nerve tension is ironed out. Besides, there are pictures to be taken, and gophers to be fed, and flowers to be gathered, to say nothing of breakfast. Then the guide and the cooks strike the tents and load up the packhorses, everybody mounts and rides away, taking deep breaths of the heady air, and preparing to be hungry again at the shortest interval that Henry will stand for.

There's a big stream coming down the mountain side to the left, that, when it hits the valley, which it does rather vigorously, branches into a perfect family-tree of streamlets, a dozen big ones and dear knows how many grandchildren brooks that run here and there like Fresh Air Excursion kiddies on a farm. The whole immense stretch of their playground, at least a quarter of a mile across, is strewn and heaped with boulders, from big gravel size up to the sort a horse couldn't haul. In places they're laid out flat as raisins in a pie, and then again they're in great hummocks. Every winter, the configuration of the place changes, and the streams shout and begin all over again. No wonder the trail gets lost. But that doesn't matter in the least to us, when we have Bush River Jones.

GEOLOGY AT FIRST HAND

Somewhere, in a mad dream, I must have imagined an enormous whale-built monster with gaping jaws. For when I saw the Yoho Glacier at last, its back blanketed with snow that ran up miles and miles to the roof of the world, its green mouth open and capable of holding the town courthouse, a long stream of ice water dripping from between its jaws to become the Yoho River, I knew—I just knew—that I'd seen that face before. Under Bush River's direction we walked right in where Jonah feared to tread, but we didn't stay long for there was and always will be a continuous shower of falling stones in that whale's hundred foot mouth, except when the winter seals it up altogether, and there are no tourists but mountain goats.

Afterward we climbed on top of the glacier's "forefoot," which, allow me to assure you, is the scientific manner of referring to it unless one prefers to use the term "snout." We weren't wearing the correct hobnailed shoes that went with the scene, as our graduate Alpinist reminded us, but our riding boots did well enough, with Bush River's help. A glacier may appear to be one smooth-skinned mass when viewed head on, from the valley. But when one mounts the creature, behold, the rhinoceros with his wrinkly skin is nothing, nothing at all, compared to that glacier. Crevasses, lateral and transverse, cut it all up into "seracs," sharp-pointed towers and pinnacles which may vary from three to fifty feet in height. There are ice falls too, just like waterfalls only that the movement, slower than the slowest molasses in the coldest January, is to be measured in feet per year. The Alpine Club of Canada has kept tab on the Yoho Glacier's doings ever since 1906, and, if we had only had one of the members on hand to enlighten us, he could doubtless have outdistanced the marvels of Bush River and his bears. At last, however, side by side, and very much in awe of the view, we lay face downward at the edge

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Materials: Taffeta, Foulard, Crepe de Chine, Organdie, Voile, Georgette and Combinations.

Samples sent on request

RED CROSS HOSPITALITY

(*Continued from page 28*)

other toys made by war cripples, make the place seem almost too good to be true, especially to a child who has been terribly frightened, half starved, and miserably abused by the Boches for about as long as he can remember.

The Château du Courbat is another important Red Cross centre just at this moment, not only because of its charm and the rich historical background of its situation in the Touraine, but also because it happens to stand on an exceptionally well-equipped farm of five hundred acres in this fertile section of France. It was a good farm, but the proprietor could not get enough help to keep it under cultivation during the war, so he loaned it rent-free to the American Red Cross, which is using it as a centre for agricultural re-education for crippled French soldiers. Here they will be taught not only to be useful and self-supporting, but to be both with the éclat that comes from acquaintance with the most modern and efficient methods.

BY THE RIVER CHER

The estate almost touches the banks of the River Cher, and the crippled farmer-pupil who drives a Ford truck to the railroad can raise his eyes idly to the Castle of Chenonceaux which spans the channel with its towers and drawbridges that have survived so many years. Chenonceaux and its neighbour Amboise hold memories of Mary Queen of Scots, Francis II, Catherine de Medici, and many other romantic figures of French history.

What was the gamekeeper's lodge when the Château du Courbat needed a gamekeeper, is now a home and school for a little group of blind French soldiers who are to be instructed by the American Red Cross in the care of poultry. A fine anti-climax! And yet there couldn't be anything much finer or more wonderful than the work which is done to give these poilus who have lost a leg, or both legs, or arms, or sight, a real opportunity to recover the independent position in life they sacrificed for their *patrie*.

It is a kindly fate, but an unromantic one, that has turned the Château Hachette, once the Château du Plessis and the seat of the ancient Norman family of De la Haye, into a tuberculosis sanatorium for the women and children of Paris. The American Red Cross is the latest of a distinguished line of lords of the manor. While the family of De la Haye held the château, the old building, which can not be definitely dated and parts of which have frequently been restored, sheltered the patroness of that family, Queen Isabel of Bavaria. That was in 1416. Before the century was out, Henri VI, "King of France and England," seized it and gave it to his friend, Sir William D'Angueil. Later there was a convent on the estate. A D'Artagnan held it in the eighteenth century. When the Germans came, in 1879, a Bavarian brigade followed in the footsteps of their fifteenth-century queen and occupied the village. In 1854 the estates had been bought by Louis Hachette, founder of the great publishing house of the Boulevard St. Germain; it was his descendants who sold the estate to the Department of the Seine, which planned to create a garden city there to draw workingmen from the city. When the war killed that project, the authorities offered the property during the war to the British Friends, and finally turned it over, rent-free, to the American Red Cross.

Now there are fifty-five beds in the château itself, used by women and children of refugee families from the more crowded quarters of Paris. The château has been renamed the Edward Trudeau Sanatorium, after the distinguished American specialist. Another building on the spacious grounds serves as a preventorium, where children of tuberculous patients are housed; the children may play in most of the one hundred and sixty-seven acres surrounding this building, and they are kept isolated from the disease. The capacity of the château is insufficient for the demands upon it; work has begun on an old orangerie where a new ward can be opened if the need continues to be so great.

CAMP-FIRES IN THE SNOW

(*Continued from page 104*)

of a particularly big crevasse, and found all the lakes we had seen in the Rockies reproduced in counterpart colour at the bottom of that deep narrow ice canyon.

MOOSE STEAK AND MEMORIES

If it hadn't been so particularly cold, perched at the end of all those square miles of ice, we might have refused to go on, but the temperature persuaded us to leave for Twin Falls, two huge roaring curtains of spray, their feet hidden in perpetual mist that the sunshine turns into rainbow dust. Near the bottom of the Falls, there is a little cabin with two bunks, several blankets, a stove, cooking utensils, and a few non-spoilable supplies. This is a bit of Yoho Valley thoughtfulness for the traveler who may be caught out after nightfall, as sometimes happens when one thinks he knows the mountains and sets off without a guide. The base of Twin Falls is the last leg in the trail to the heights. We sputtered our way through the mist of their meeting and kept on through thick timber and across rock slides till we reached a strange plateau where glacial lakes, green meadows, and white snow-banks crowded together in incongruous and fascinating proximity. The trail hugs the edge of the divide and we rode along between this contents page of all the mountains set on its snow-frilled shelf. And we didn't linger. Henry had promised us a moose steak with chestnut sauce—hush, of course it was August. And moose and August don't go together according to the game laws of British Columbia—but—well—in short—certainly.

Returning to Field the next day, we made the trip over Burgess Pass. As we reached the top of the first immense grade and looked back, the whole of the valley was spread out before us, far off as childhood, but with the same strange clarity of outline in every smallest detail. We spent the whole of yesterday following that thread of a stream that lies like tinsel in its green bed of Christmas tree. Our horses wandered half an hour across the boulder field that looks like a brown finger print. That thin blown thistle-down is Takkakaw—twelve hundred feet of roaring waterfall.

Think of the millions of flowers in that valley. Think of the music of waters packed into it . . . and the whistles of marmots . . . think of the ashes of one human campfire, and the scar of tent pegs in the grass. . . .

The lid of immense blue distance has been laid over it. But we can see it now.



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New Methods to Inspire Old Sentiments

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Mistress Winthrop's "Medicine to Restore ye Colour & Complexion" consisted of wheat mashed in rose water. Science has labored fruitfully in the cause of beauty since those days and the last word in modern methods is embodied in Elizabeth Arden's specialized treatments. If you have heretofore followed false trails, run no further risk, but ask advice of the specialist whose success testifies to her infallibility and who has "re-made" the complexions of women whose beauty you have admired on the stage, the screen and pictured in society pages.

A personal consultation at Elizabeth Arden's New York Salon is always satisfactory, but if this is impossible, write her your complexion problems and she will tell you just what you need and how to give yourself home treatments with

The Arden Venetian Preparations

IF you faithfully follow Elizabeth Arden's instructions, you cannot fail to have a clear, youthful, lovely skin, no matter what its present condition. Take the first step today toward the self-improvement that will make you happier, more self-confident and a joy to those who care for you. Following are some of the Venetian Preparations used in the famous Arden Muscle-Strapping Treatments. They are absolutely unlike ordinary commercial preparations and impossible of imitation, as only Elizabeth Arden herself knows their complete formulas.

VENETIAN CLEANSING CREAM—First of all comes that exquisite cleanliness, unobtainable by means of soap, which is the primary essential of a good complexion. This cream is literally "first step" to any treatments. It leaves the skin soft and receptive. $1, $2, $3.

VENETIAN ARDENA SKIN TONIC must be used after the Cleansing Cream. A mild astringent, used daily it closes the pores, refines the skin and keeps the complexion brilliantly fresh and clear. 75c, $1.50, $3.

VENETIAN SPECIAL ASTRINGENT is a stronger tonic for loose, flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and, by gradually tightening the skin, eliminates deep wrinkles. Made of newly discovered astringent essences and imported herbs, it is a truly wonderful rejuvenator. $3.

VENETIAN MUSCLE OIL—Nothing is so effective for banishing lines and wrinkles as this splendid muscle strengthener. It nourishes and revitalizes sagging muscles and makes the flesh firm and smooth. $1, $2, $4.

VENETIAN ORANGE SKIN FOOD—A deep tissue builder of exceptional strength. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. $1.75, $2.75, $3.75.

VENETIAN PORE CREAM—An infallible remedy for coarse pores and blackheads. Restores smoothness and daintiness of texture to the coarsest skin. $1.

VENETIAN AMORETTA CREAM—A delightfully fragrant day cream which makes powder adhere and protects the skin from wind, sun and dust. Gives the complexion an exquisite softness. $1 and $2.

VENETIAN LILLE LOTION—A pure, liquid powder which forms a perfect protection for the skin and gives a lovely, natural finish. Both astringent and aseptic, it is especially beneficial for an oily skin and corrects acne and flushing. Does not rub off. Four tints: Flesh, Cream, Rachel, White. $1 and $2.

VENETIAN ADONA CREAM—If you are somewhat thin for decollete, you will find this a sure means to round out the contour and increase the beauty of neck, bust and shoulders. $1.25, $2, $3.

VENETIAN EYE SHADOW—Deftly blended over the lids and in the corner of the eyes, this greatly enhances the brilliancy of the eyes and makes them appear larger and deeper in color. $1 the box.

POUDRE D'ILLUSION—An exquisite "peach-bloom" face powder which cannot be detected. Delightfully fragrant. $2.50.

VENETIAN ROSE COLOR—A transparent liquid rouge which imparts a fresh, delicate tint that cannot be distinguished from natural color. $1.

The Arden booklet, "The Quest of the Beautiful," describes all the Venetian Preparations and the wonderful Arden Muscle-Strapping Treatments. Send for it today. In ordering Preparations, please enclose cheque or money order.

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HAVE YOU AN ANTIQUARY?

(*Continued from page 29*)

"It is a very beautiful panel." On the shop-keeper's face there was an almost imperceptible smile which meant, "That is so evident that it isn't worth saying."

Hélène decided that the beauty of this panel was without doubt much greater than she had supposed,—so great that it was beyond the comprehension of a bourgeoise little creature like herself. So it was in an unsteady voice that she ventured the classic phrase; "Monsieur, tell me your lowest price."

"I said six hundred francs," said the shop-keeper.

Hélène, having begun to haggle, thought that her honour required her not to give in too easily. "I think that is too dear," she murmured.

The shop-keeper did not say a word, but he took the panel coldly and went to replace it in the window, in the place where it had been.

A great sadness filled Hélène's soul. It seemed to her suddenly that all lights were growing dim, that the shop was getting colder, and that all the reasons why life is worth living had suddenly ceased to exist. She felt that she was bound by very vital ties to this lacquer panel. She pointed out a large vase.

"The price of this?" she asked, to keep herself in countenance.

"Old porcelain," said the shop-keeper. "That yellow of the background is extremely rare. The two vases are eight hundred francs," he finished, blowing lightly on one of the two vases, to get off the dust, with an air of profound veneration for the object and of scorn for his client.

"Eight hundred francs for the two? I will take them," she said in a voice somewhat shaken by the importance of the sum and by the gravity of these words, which made her the owner of a pair of unique vases, worthy of a temple or a palace.

The shop-keeper deigned to reward her for this decision.

"I see that you are a connoisseur, Madame," he said. "You are getting two admirable pieces there."

Hélène felt a glow of pleasure mount to her cheeks.

"Ah," she said, in an off-hand tone, "those Chinese were really artists."

Made confident by so fortunate a first purchase, she looked about the shop feverishly, asking the price of everything she saw. Screens at six thousand francs, pieces of furniture at four or five thousand, too dear for her, left her indifferent. But as long as a thing did not exceed a thousand francs, and so remained within the range of possibility, she was all excitement over it. At the end of half an hour she had learned the price of over a dozen articles of reasonable cost. She could not consider buying them all, but she could select a few from among them. Then began an indecision which was full of charm at first. She felt that she had a sort of royal power over all these things which put them at her mercy. And here was a really delicious sensation. She took an enchanting piece of old silk in her hands, but just beside her there was a truly splendid bit of cloisonné. She put down the silk and took up the cloisonné. But then it was the silk which began to shine with a magic glory. Then, little by little, her impressions became confused. She felt her thoughts, completely exhausted, go from one thing to another with indecision. And her pleasure grew faint, while a sort of vague malaise took its place. Then came a moment when this indecision became intolerable. She thought of the cold dark street as of liberty, and suddenly she longed to find herself alone at home. She understood that she could never put an end to this vertigo which was taking possession of her, to this fatigue which was spreading through her, except by making an absolute decision.

Then, gathering all her forces, she said nonchalantly, a little as one throws a piece of gold on the cloth of a roulette table, "I will take this cloisonné."

And immediately she felt an immense regret for all the other things which this choice condemned and which suddenly seemed to detach themselves from her and flee and hide themselves in an inaccessible kingdom where she could never reach them. And the feeling began to grow in her mind that the cloisonné that she had chosen was of no interest.

"Now," said the shop-keeper, who had become more agreeable, "doesn't this Coromandel panel really tempt you?"

And he went and got it and put it in front of her.

Hélène, decidedly set up by the purchase of her cloisonné, looked again with pleasure on this lacquer which she regarded as an old friend. It was for this lacquer that she had first come in.

"This can't be had any more," said the shop-keeper with an air of deep sadness.

Hélène figured up in her head,—eight hundred and five hundred, and six hundred—!

"Listen, Madame," said the shop-keeper, "I see that you know what you are talking about. I would much rather that you had the panel than some one who doesn't care about it. I will let you have it for five hundred and fifty. You can make it up to me another time."

Hélène looked at the panel. It certainly did reassure her and give her confidence. It seemed to her that she could make up for the superficiality of her other purchases if she bought that panel. Moreover, she had just spent thirteen hundred francs. What did five hundred and fifty more matter?

"Send your boy to get me a carriage," she said, "and have him take these things out to it,—the panel, too."

The shop-keeper bowed low. Hélène took out of her little purse the new notes which she had had changed at the bank that very afternoon. In exchange for her eighteen hundred and fifty francs, the shop-keeper gave her a large receipted bill.

Then she went out of the shop and took her place in the carriage.

Her head felt hot, in spite of the cold in the streets, and she had a slight feeling of suffocation. She was obliged to unfasten the collar of her coat.

When she got home, she saw her husband waiting for her.

"Don't scold me," she said. "I've spent a lot of money. But I have bought such beautiful things, and I am so happy."

She untied her purchases herself, and showed them off partly to excite the admiration of her husband, and partly to reassure herself. Her husband looked a long time at the lacquer panel, the cloisonné, the vases, and asked the prices several times.

"Well, if it makes you happy," he said a little sadly, and he kissed her on the forehead.

Then she busied herself with finding the best place for each object. It was the moment she had been waiting for so impatiently and from which she had promised herself so much pleasure. But she searched her heart for that expected pleasure and did not find it.

"Perhaps I would have done better to take the old silk," she thought.

She looked again at the things she had bought and she had a confused feeling that all the fever and passion that had racked her for nearly two hours had left nothing behind but a feeling of emptiness. She had acquired something, but she had added nothing to herself.

That night, when she went to bed, she said to her husband, "I don't know what is the matter with me. I feel so sad."

And a little tear shone in her eyes.



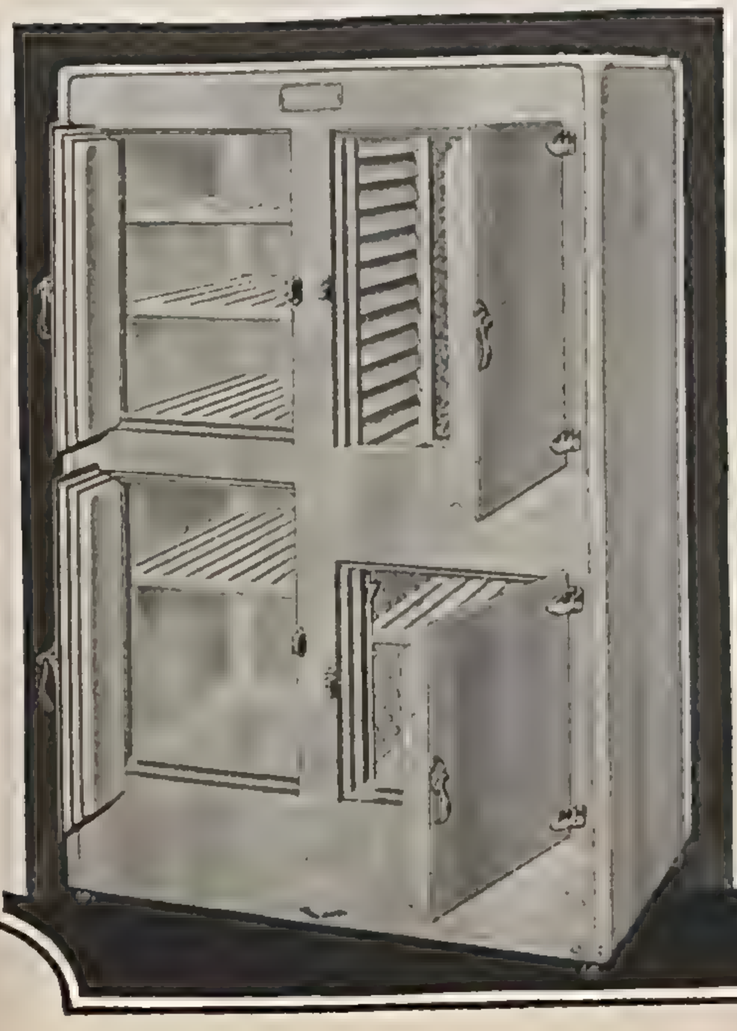
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Vogue appeals to its readers

To Protect Vogue's Originality

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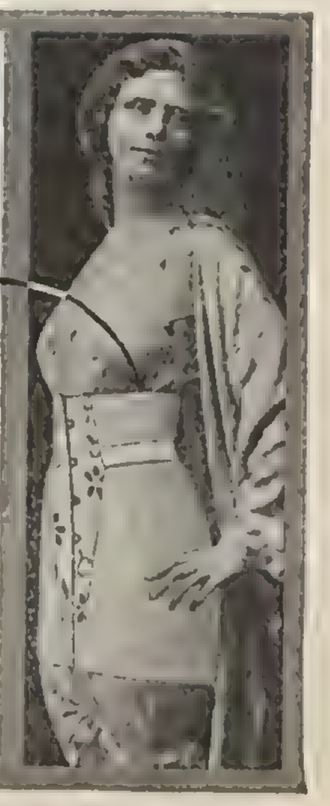
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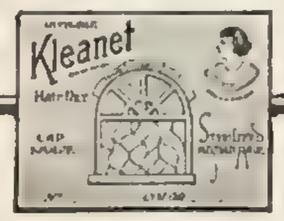
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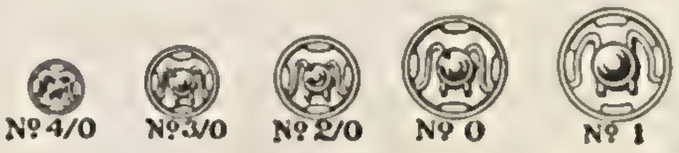
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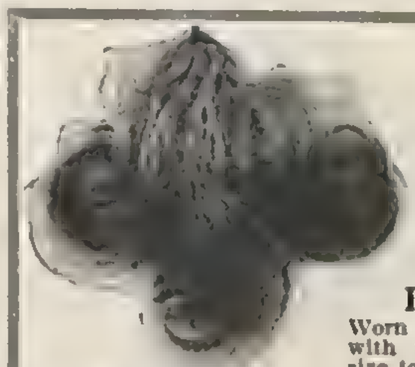
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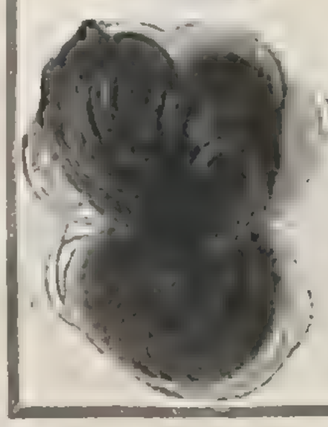


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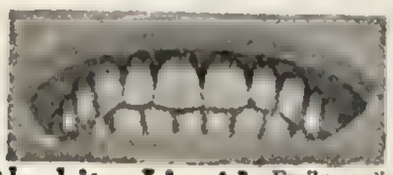
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Miles Hair Store, 133 Spark St., Ottawa, Ont.
Helen L. Hackett, 314 Insurance Bldg., Glens Falls, N. Y.
Guggenheim's Hair Store, 71 Clinton Ave., Rochester, N. Y.
Margaret Hettinger, Hastings-on-Hudson, N. Y.
Minnie Hodge, 122 E. Capitol St., Washington, D. C.
Miss Houle, 6 White St., Cohoes, N. Y.
Maude Hoyer, 13 North 4th St., Harrisburg, Pa.
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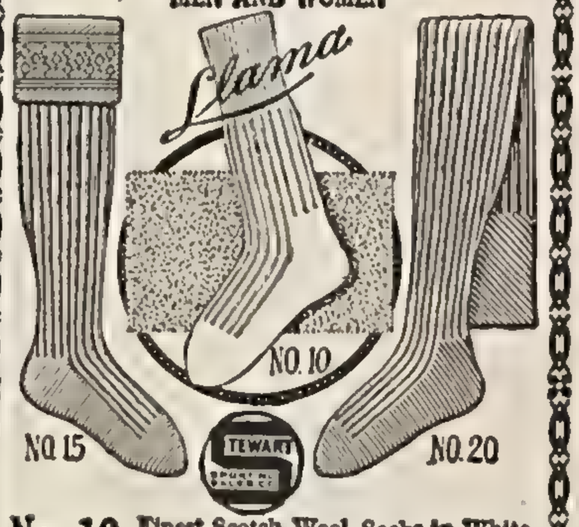


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In Ancient And

SOME QUESTIONS ASKED THE DELINEATOR

Is a performing dog taxable?
Can I extract a needle from my shoulder without an X-Ray?
Where can I learn lip-reading?
Should a guest invite her friends to call, or leave this to hostess?
What is Plutarch's "Lives" worth?
Will you send me a menu for a canned-goods luncheon?
What shall we boycott in organizing our Housekeepers' League?
What is the address of the Junior Typewriter Company?
What is the social life at Bismarck, N. D.?
How can I get the life of William Morris?
Can you suggest a reliable architect for our $7,000 house?
What hospitals have post-graduate courses?
Where can I learn beauty culture?
Where are saddle-horses registered?
Why does my baby cry so much?
Who can I board with in Philadelphia?
What is the value of old steel-engravings?
Where can I get a list of starchless foods?
Where can I secure metal casement windows?
Why should I continue to be miserable with a husband I loathe?
Where can I get the face powder mentioned in The Delineator?
What diet is advisable for a diabetic?
How can I obtain the companionship of a good man?
Have you a recipe for preserved citron?
How can I cure my little boy of stuttering?
How would my house look with a porch and a musician's gallery?
Is semi-direct lighting advisable in a papered room?
How shall I support myself and boy?
Do you know of any exercise for tired eyes?
What is the design on my Russian pin?

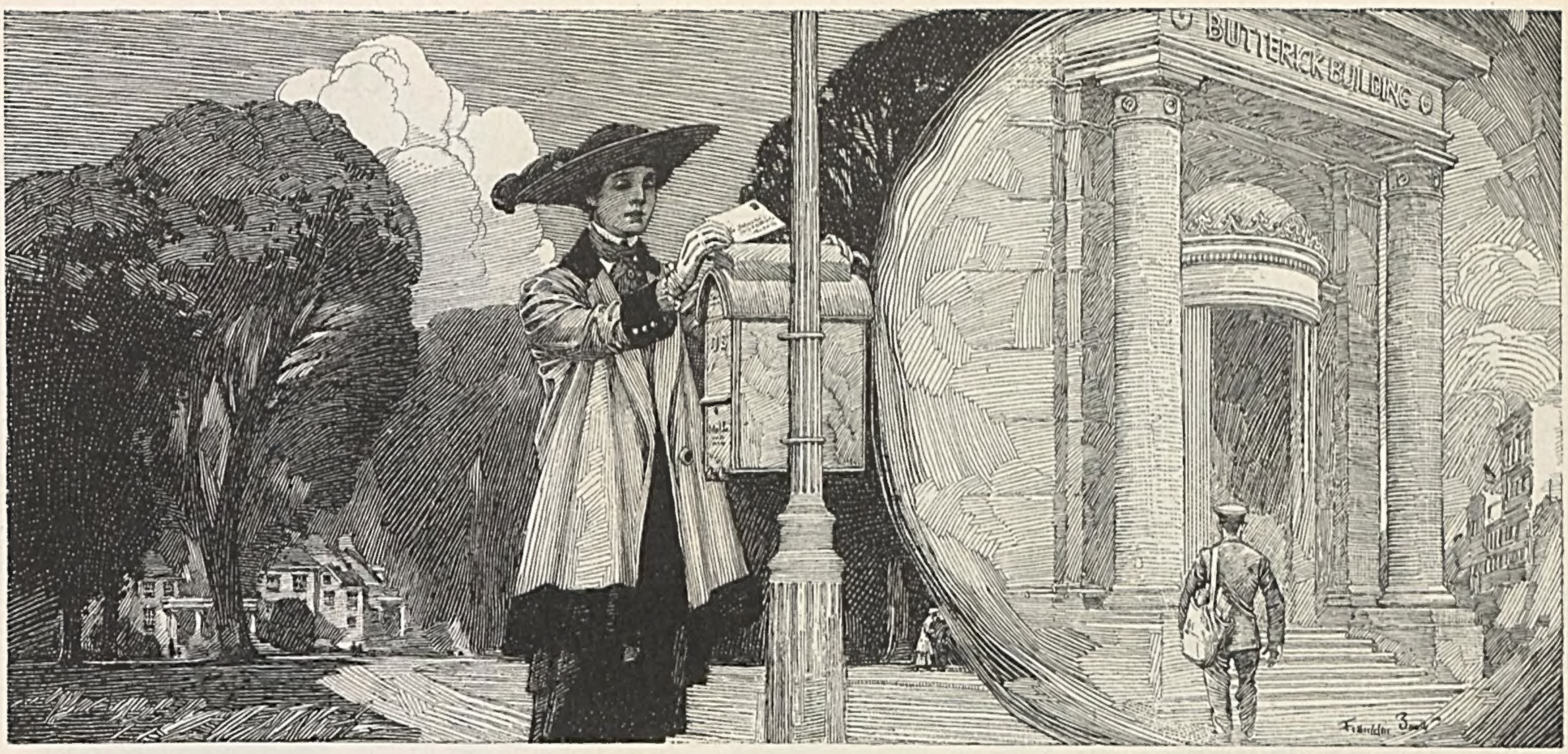
BACK in the dawn of history, the women of Greece and other lands sought advice of the Oracles. Why was the blight on the olive-trees? Will her man return from the wars? How could she become more beautiful? What will propitiate the gods that her baby may thrive? For even in these early days, when life's setting was simple, woman craved counsel on the problems intimately her own.

To the questions of these perplexed women of old, the priestess of the Oracle, delirious from inhaling the sacred vapor or eating laurel leaves, raved the cryptic answers of the jealous gods.

To-day, with the onward march of the centuries, knowledge has overcome superstition, the Oracles have disappeared, but with life grown more complex, women require and seek advice more than ever before.

This very day, ten thousand people are writing to Butterick (we receive 3,000,000 letters a year), and a great number of these are women asking expert advice of The Delineator. A few random questions from recent letters are printed on this page.

Questions, from the ridiculous to the sublime, reach us in every mail; questions requiring the knowledge of a child-specialist, of a lawyer, a chef or an architect; also questions from harassed women who need a sane, experienced friend to take them by the hand through some crisis in their lives. Progressive women at the head of households, whose task is all professions in one, ask our advice about the "industry of living." The perusal of a single



In Modern Times

day's mail would be a revelation. In it will be found the perplexities, the tragedies, the comedies, the confidence and gratitude of so many lives.

In order to take care of this varied correspondence, The Delineator employs specialists to give information on every question that arises in a woman's life. Our organization represents a composite encyclopedia, hospital, rectory, law office, university and the house of a friend.

Every letter receives an answer—not a vague, cryptic answer, but a personal specific reply from an expert competent to advise.

Despite the fact that every issue of The Delineator contains more than a score of specialized departments, our readers are invited to ask us "any question under the sun" on which they feel the need of a personal answer.

The Delineator was the first magazine in the world to render such assistance to womankind. For half a century it has performed a service so varied and so intimate that in more than a million homes it is relied upon as a friend.

THE DELINEATOR

Butterick-Publisher

SOME QUESTIONS ASKED THE DELINEATOR

What are good hair tonics, cold-cream, etc.?
How can I start a boarding-place for dogs?
How can I find a sailor on a European ship?
How can I prevent mildew on books?
How is the minuet danced?
How shall I take up social service?
Where can I get a full-grown collie dog?
What new way can a woman's club hold a fair or festival?
Have you any suggestions for building a group of workingmen's cottages of English type?
When should I say, "How do you do?" and "Hello," and when merely nod?
Who is an expert on family trees?
Can you help me plan our new church?
What are suitable books for a future Harvard student now aged four?
Can I put a garage under my house?
Have you information on training feeble-minded children?
Shall I give a gentleman friend a book for Christmas?
Who published "North of Boston"?
Which is the best vacuum cleaner?
Where can I get papers on Latin America?
Who designed the Schwab residence?
Will you select a raw-food diet for me?
How shall I, a new housekeeper, equip my kitchen?
How do girls' colleges rank?
How can I become a movie actress?
What shall I give my Sunday-school boys for Christmas?
How shall I entertain at a silver wedding?
Have you any data for a club paper on making a city cleaner and healthier?
What should I feed my child at one year and later?
How is "Jacques" pronounced?



Were You Ever at a Loss for Something to Say?

When—

On coming home from a strictly respectable, not to say dreary directors' meeting, lasting—because of important business—until 2 a. m., you see that well-loved form at the head of the stairs, are you ever at a loss for something to say?

You wouldn't be if you had done it before dinner

When—

You take a sweet young débutante into dinner, and she asks your opinion of Margaret Anglin's new maquillage, or César Thomson's technique, or whether all that military poison ivy on So-and-So's coat-sleeve means that he's a colonel, or a major, are you ever at a loss for something to say?

You wouldn't be if you had done it before dinner



When—

You dine in Greenwich Village, and your partner with the bobbed hair, and the "art" smock, and the self-rolling cigarettes, asks you how to get from Polly's to the Purple Pup, are you ever at a loss for something to say?

You wouldn't be if you had done it before dinner

When—

You go to a concert and the strong-minded lady from Boston, in the middle of the Brahms' concerto, opus 137, asks you why Satie was so strongly influenced by Claude Debussy, are you ever at a loss for something to say?

You wouldn't be if you had done it before dinner

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HUMOR AND SKETCHES: The sunniest spots in the bright side of the war; soldiers, near-soldiers, officers and near-officers, workers and near-workers as seen by young and daring artists and writers.

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Lewis B. Allyn, Westfield, Mass.

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